



CHRISTMAS SHOPPING

# THE Tatler

& Bystander 2s. weekly 7 Dec. 1960



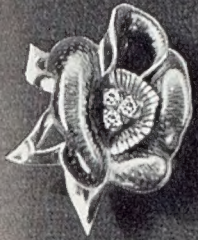




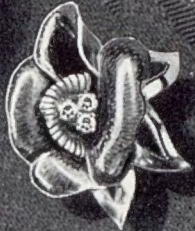
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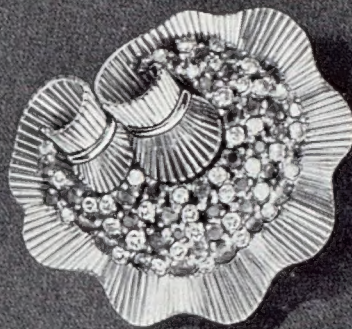




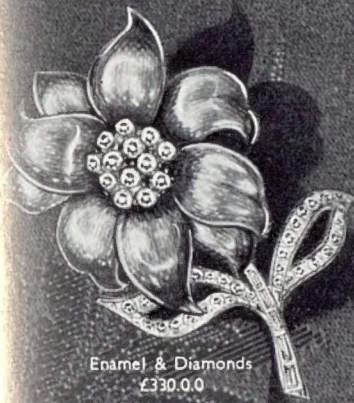
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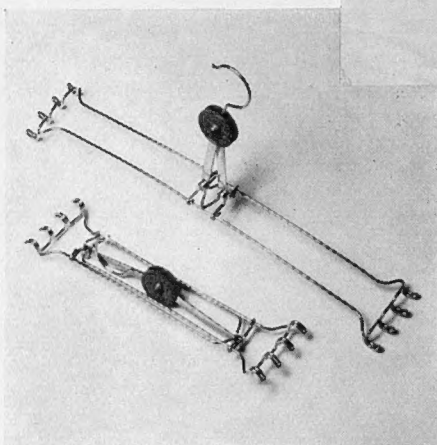


## Ideas for gifts . . .

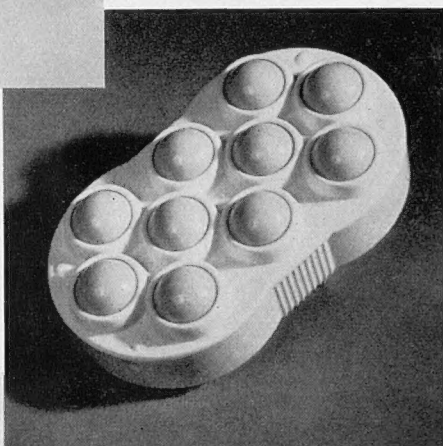
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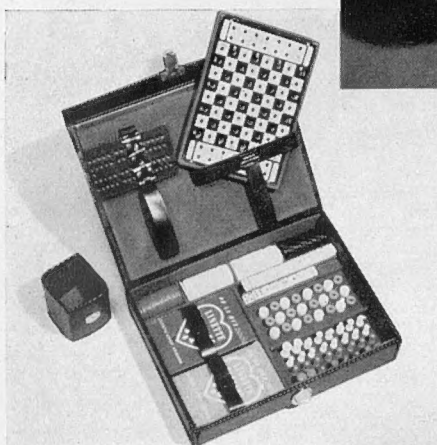
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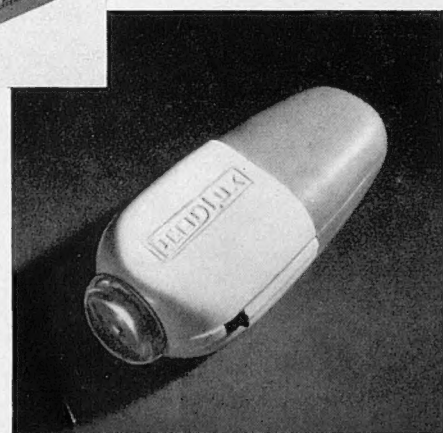
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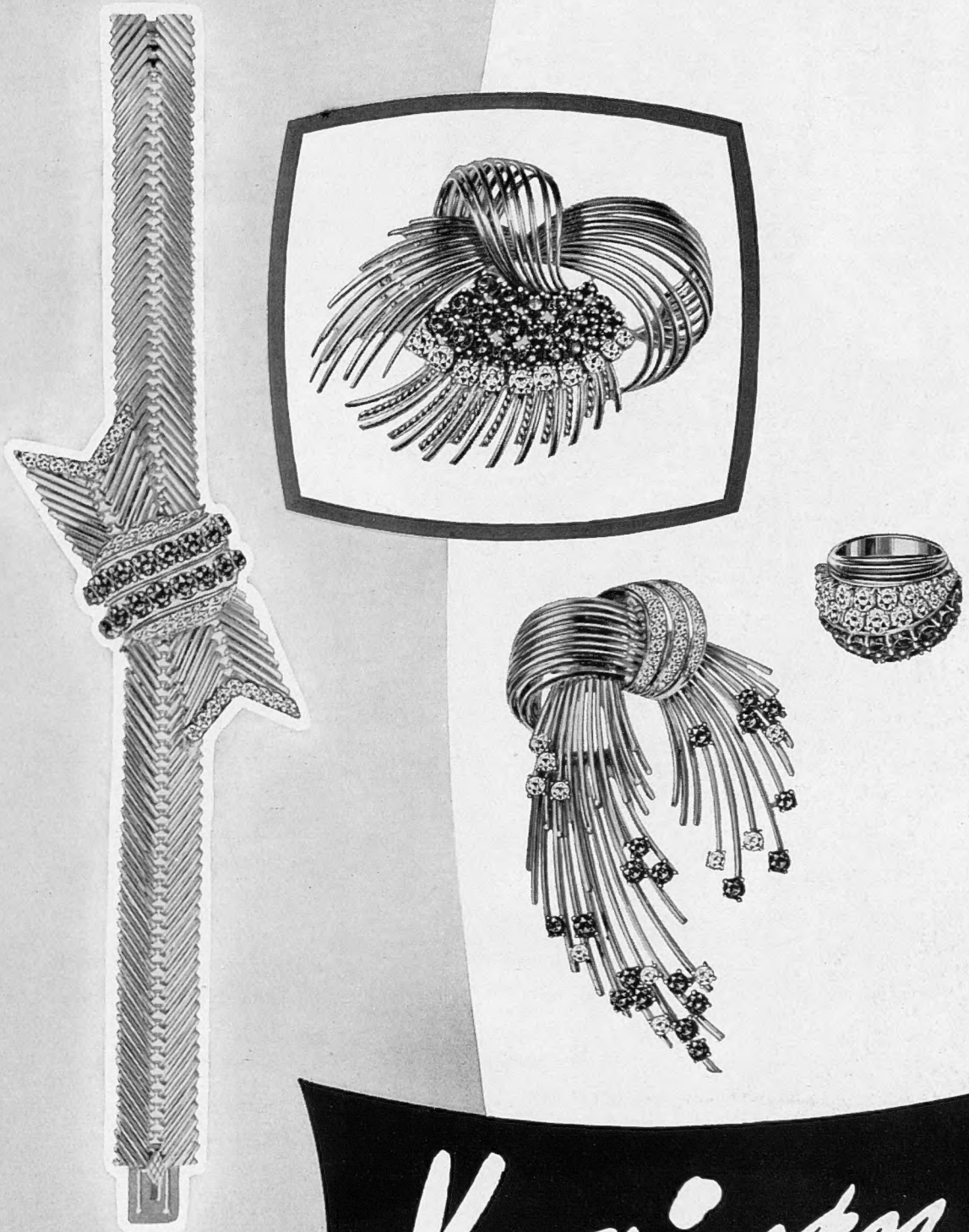
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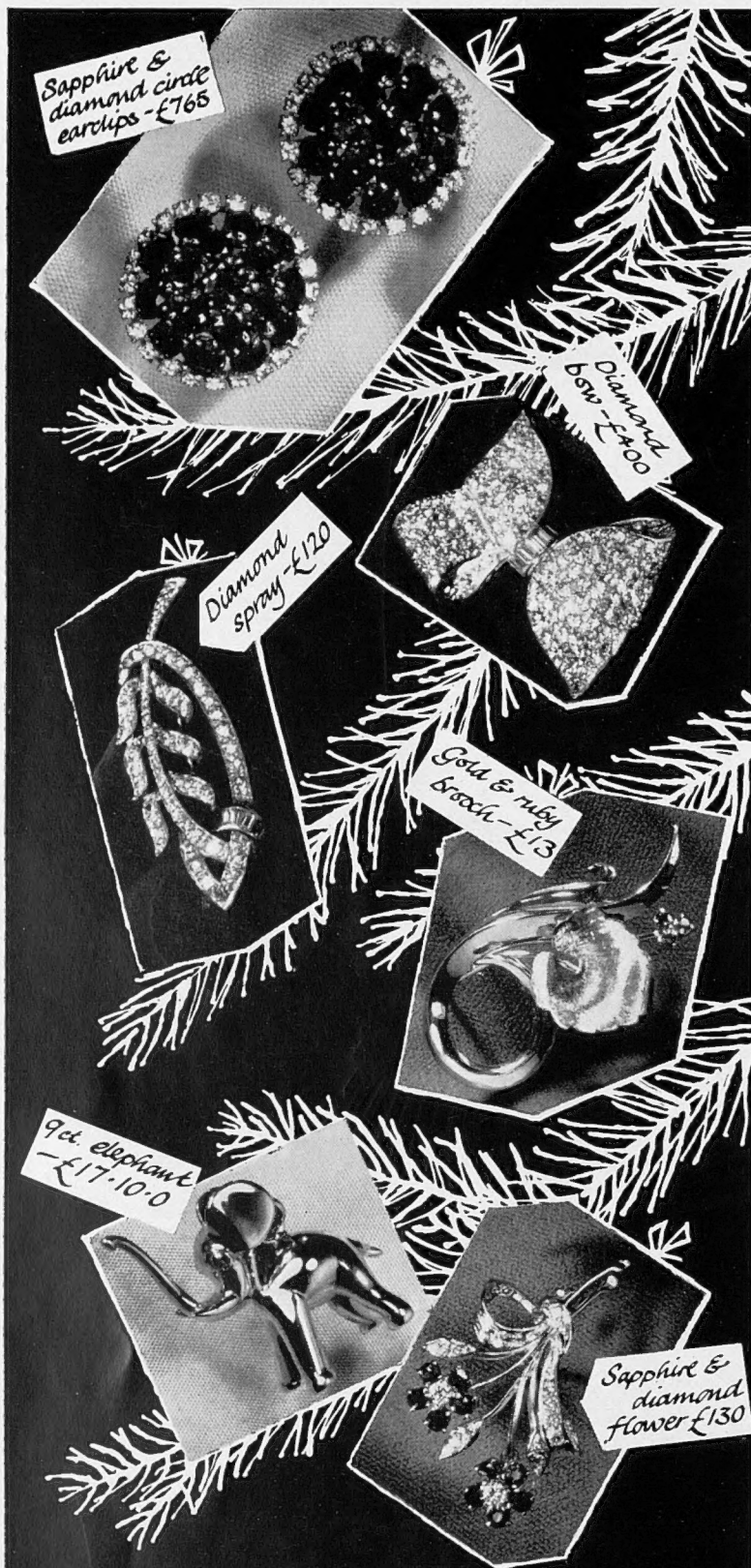


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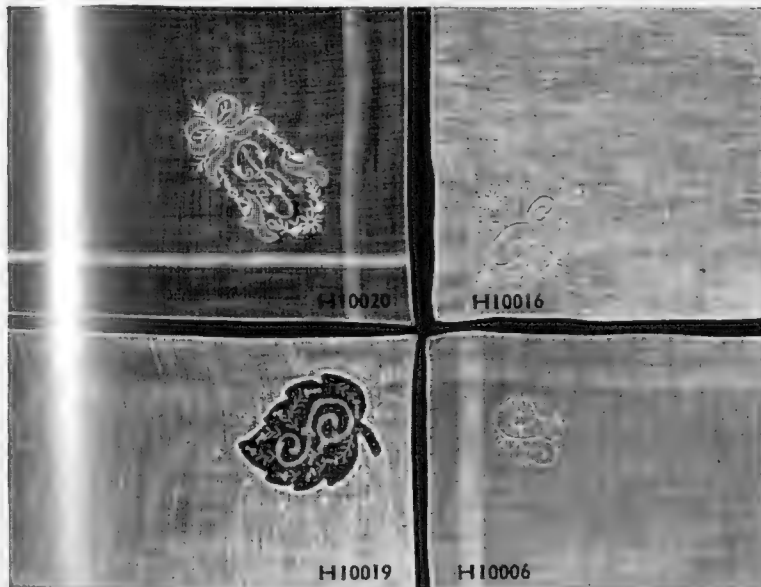
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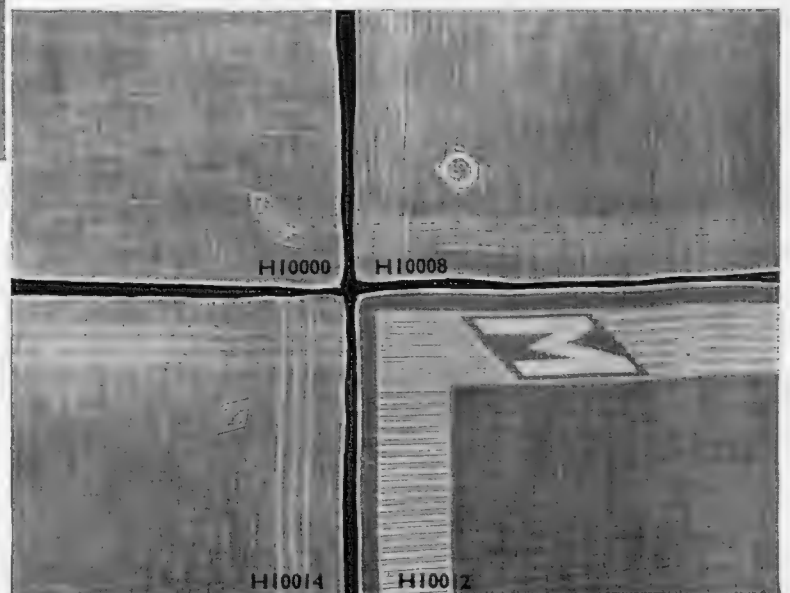
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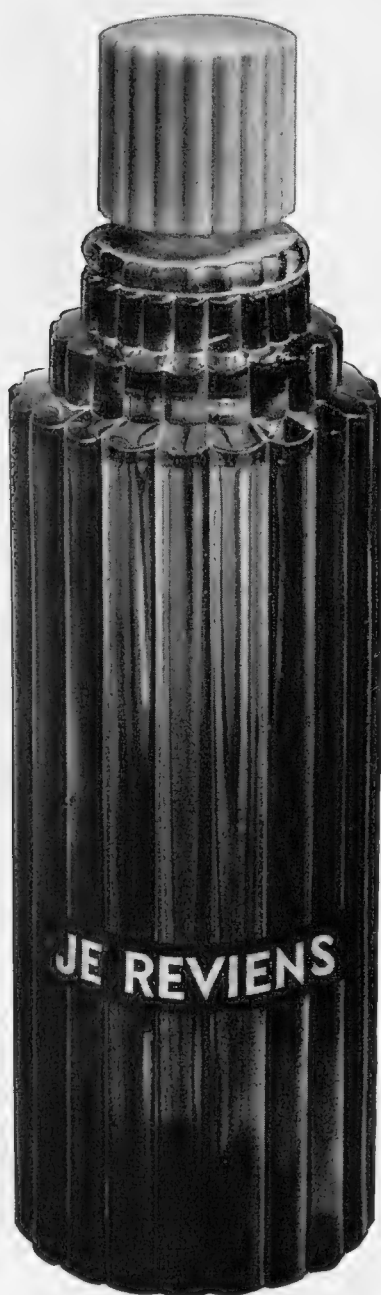
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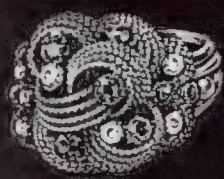


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## Christmas Shopping No.

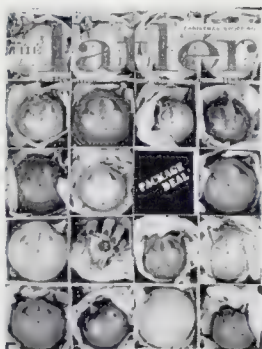
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7 DECEMBER 1960

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## LOVE (& FORETHOUGHT) FROM...



Baubles are expendable, like the Christmas trees they decorate, but there's something sort of durable about diamonds. Which is why this package deal includes a brooch by Garrards with a ruby centre three-quarters surrounded by diamonds and threaded through with tapering ribbons of baguette diamonds. The tree ornaments cost from 2s. 6d. at Harrods, the brooch has a £4,750 price tag at Garrards in Regent Street. See also page 603. Cover photographed by JOHN COLE

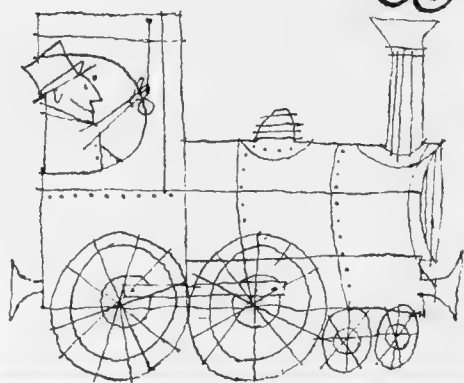
THERE are 20 consecutive pages in this issue all devoted to ideas for Christmas presents. They start with a colour page on wrappings (page 585) and end with another colour page (604), and you can pull out the entire section if you like and take it shopping with you. The presents are in categories (The Connoisseur, The Gardener, &c.), so the first thing is to put labels on friends and relations, and turn to the appropriate category. You're pretty sure to find something suitable. . . . A separate article on *Wines to buy as presents* is contributed by Pamela Vandyke Price (598), and cosmetics are also taken care of in *Glitter gifts* by Elizabeth Williamson (page 600). . . . A list of off-beat ideas is offered by Counter Spy (page 602) and for the extra-special present ("diamonds are for ever") there's a page of sky's-the-limit jewellery, *Something to remember you buys* (page 603). . . . Altogether a comprehensive contribution to the seasonal problem, even down to the celebratory meal out—John Baker White has an encouraging article on the new high standards of London's restaurants (page 616). . . .



Next week: Egypt—the erasure of the raj. . . .



SIRIOL CLARRY



## GOING PLACES

### SOCIAL

**Woldingham Dance**, tomorrow, at the Anglo-Belgian Club, in aid of the Building Fund, Sacred Heart Convent, Woldingham. Tickets: 35s. from Miss F. Chisholm, CLE 9281.

**Cresta Ball**, Savoy, 9 December.

**Paddock Wood Finishing School Dance**, 9 December. Details from Mrs. Stewart Savill: Bagshot 3252.

**Royal Première of Macbeth**, to be attended by Princess Alexandra, 9 December at the Royal Festival Hall, in aid of the British Red Cross. Tickets, 3 gns. to 10 gns. from BEL 5454 or WAT 3191.

**Hunt Balls** on 9 December: The Albrighton, at R.A.F., Cosford; the Ashford Valley, at the Hotel Imperial, Hythe; the Berkeley, at Elmore Court, Gloucester; the Cottesmore, at the Victoria Hall, Oakham; the Meynell, at Dunstall Hall, Burton-on-Trent; the Monmouthshire Hunt Club, at Pant-y-goitre House.

**Première of "The World of Suzie Wong"**, 14 December, at the Plaza Theatre, Piccadilly, in aid of the Church of England Children's Society. Tickets from Miss F. Murphy, 29 Lissenden Mansions, N.W.5. GUL 4352.

**Christmas Ball**, 14 December, at the Royal College of Art. Information from the Secretary, at the College.

**Swedish Santa Lucia Party**, 15 December, at 58 Hamilton Terrace, N.W.8, in aid of the Family Service Units. Tickets, 1 gn. from Mrs. K. M. Rowlands, 3, Park Crescent, W.1.

**Liberal Ball**, 15 December, at Grosvenor House, arranged by the Liberal Social Council.

**Reluctant Bachelors' Ball**, 16 December, at the Hyde Park Hotel, in aid of the Medical School Building Extension Fund of Great Ormond St. Hospital. Tickets, 5 gns. (double) from Mr. David Brewster, 17 Greenaway Gardens, N.W.3: HAM 6776.

### SPORT & SHOWS

**Grouse shooting ends**, 10 December.

**Race meetings**: Wincanton, 8; Windsor, 9, 10; Newcastle, 10; Birmingham, 12, 13; Sandown Park, 14, 15 December.

**Smithfield Show**, to 9 December.

### MUSICAL

**Covent Garden Opera**. *Wozzeck*, tonight & 12 December (last perf. of season); *Tosca*, 8, 10, 15 December; *Lucia di Lammermoor*, 9, 13 December. 7.30 p.m. (COV 1066.)

**Royal Ballet**, Covent Garden. *Cinderella* (opening perf.), 7.30 p.m., 14 December.

**Sadler's Wells Opera**: *Marriage Of Figaro*, 8 December; *Tannhauser*, 10 December; *Barber Of Seville*, 13 December; *Die Fledermaus*, 14 December (first perf. of season). 7.30 p.m. (TER 1672/3.)

**Royal Festival Hall**. Peter Burman's Jazz *Tête-A-Tête*, 8.30 p.m., 8 December; Goldsmiths' Choral Union in *Messiah*, 2.30 p.m., Michael MacLiammoir (reader) & Nina Milkina (piano) in a programme of Oscar Wilde and Chopin, 7.15 p.m., 11 December; Martin's *The Mystery Of The Nativity* (first perf. in England) by London Philharmonic Orchestra & Choir under Jaroslav Krombholc, 8 p.m., 13 December; Marie-Claire Alain organ recital, 5.55 p.m., 14 December. (WAT 3191.)

**Royal Albert Hall**: The Bach Choir in carols, with the Jacques Orchestra, Pamela Bowden and Stanley Clarkson. 7.30 p.m., 10 December. (KEN 8212.)

### ART

**Royal Society of Portrait Painters**, Royal Institute Galleries, 195 Piccadilly, W.1, to 21 December.

**Christmas Present Exhibition**, Roland Browse & Delbanco, 19 Old Cork St., W.1, to 24 December.

**River Thames Paintings**, by James Dring, Canaletto Gallery, Regent Canal (opposite 60 Blomfield Road, W.9), to 21 December.

### EXHIBITION

**Publishers' Association Children's Book Show**, R.B.A. Galleries, Suffolk St., Pall Mall, to 10 December.

### FESTIVAL

**Schubert Festival**, Nottingham, to 11 December.

### FIRST NIGHTS

**Comedy Theatre**. *The Tinker*. Tonight.

**Aldwych**. *The Duchess Of Malfi*, 15 December.

**Mermaid**. *Emil & The Detectives*, 15 December.

**Scala**. *Peter Pan*. 16 December.

**Vanbrugh**. *The Confederacy* (Vanbrugh), 10 December; *The Beaux' Stratagem* (Farquhar), 16 December.

### THEATRE

From reviews by Anthony Cookman. For this week's see page 608.

**She Stoops To Conquer**. "... the casting of Mr. Tommy Steele as

Tony Lumpkin ... must be rated as a success ... there is nothing in the least Brechtian about this ever-green comedy." Tommy Steele, Peggy Mount, Nicholas Meredith, John Humphry. (Old Vic, WAT 7616.)

**Chin-Chin**. "... the play's 11 scenes set in very Parisian Paris maintain a strong momentum, and are at all points an admirable vehicle for finely nuanced acting." Celia Johnson, Anthony Quayle. (Wyndham's, TEM 3028.)

**A Man For All Seasons**. "... difficult stage biography done honestly and with a quiet distinction ... much to enjoy." Paul Scofield, Andrew Keir, Leo McKern. (Globe Theatre, GER 1592.)

### CINEMA

From reviews by Elspeth Grant. For this week's see page 609.

**Jungle Cat**. "... escape to the rain forests of the Amazon and meet a pair of handsome, ferocious jaguars. Superbly photographed in Technicolor." (Studio One, GER 3300.)

**The Alamo**. "... I have fought at the Alamo on several previous occasions. ... Splendidly spectacular—but I find all the carnage hard to take, especially as the outcome is a foregone conclusion." John Wayne, Richard Widmark, Laurence Harvey. (Astoria, GL 5385.)

**WOMAN WITH BIRD**, by George Keyt, leading Asian painter, is in the exhibition of Sinhalese art now at the Tea Centre, Lower Regent Street. It dates from 1944, and has been lent by Mr. Roland Penrose. The exhibition is open until 23 December







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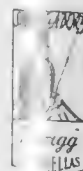
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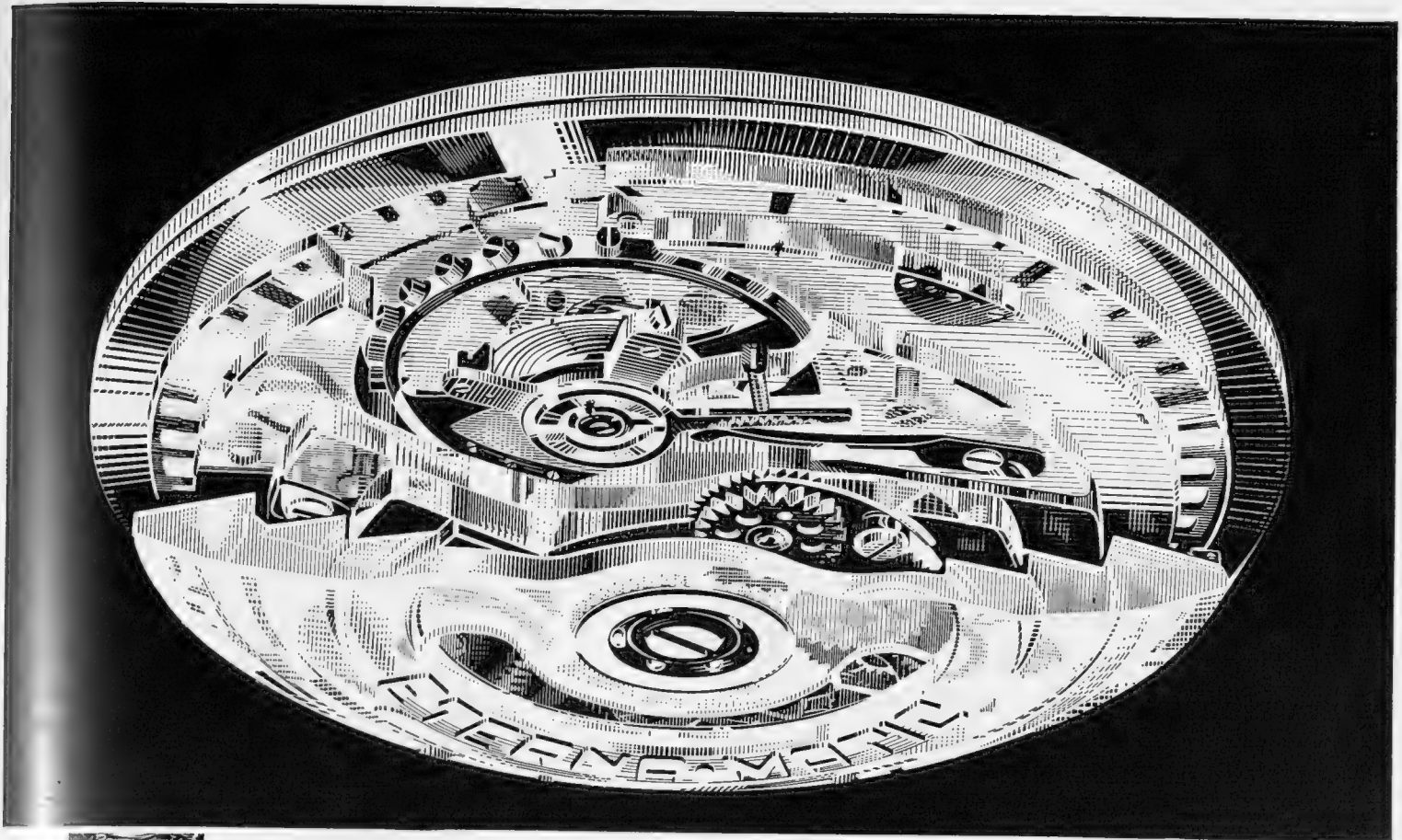
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## GOING PLACES ABROAD

Doone Beal

## Bangkok's no whistle-stop

ON the prosaic level, Bangkok is known as the Clapham Junction of the East, but on the romantic it is one of the most fabulous places in the world. Just how regrettable it is to treat it as a junction and spend a transient 24 hours there, you can see when you fly over Thailand. To the east is the jungle and the thick, red Mekong river; to the west, mountains and the surrealist, mud-flat islands where clouds are reflected in the still waters like icebergs.

One gets an idea of the potential even in the 30-mile drive from the airport to the city. The landscape here might be described as a sort of wildly tropical Holland, but the huge, cloudy sky is reflected in the yellow-green marsh of the paddy fields, not in cold, symmetrical dykes. The peasants wear straw hats exactly like lampshades. Mud-coloured oxen wallow under a camouflage of banana trees. Naked little boys in almond-shaped boats trail their fingers in the opaque, mossy waters of the canals. Everything is steamy, slow-moving and languid.

The whole beauty of Bangkok is the water. Don't be put off, in however brief a visit, by the prospect of a six o'clock rise to see the floating markets; to watch huge

teak logs being pulled out of the water, and then sawn by hand; mothers washing their babies from the doorsteps of thatched huts; loads of melon, pineapple, charcoal and meat all being paddled to market in tiny sampans. There are even floating drugstores that ply their itinerant trade from house to house.

But, rather as a swan forfeits its grace on dry land, so Bangkok, *terra firma*, is sharply and unbecomingly realistic. It is a rather ugly and almost interminable straggle of a town, laced with half-built roads and open gutters. The city taxi transport is by semi-covered motor tricycles called *motorsamlors*. These have only just replaced the pedal variety which used to cause even worse traffic jams. They have no meters. Fares are by agreement, but I was forewarned that five *ticks* (about a shilling) covered the average journey. I was also told that the price must be agreed beforehand. This simple transaction is effected by raising five fingers, smiling, waiting for an answering smile and then nodding. I nodded myself into a bone-shaking but interesting trip down to Jarlwarh, where the gold shops are. There are some good buys to be made, but if you are

going on to Hong Kong, you'll do better there. Something unique to Bangkok is the metal-inlaid ebony work, used for handsome cutlery and cigarette boxes. And, of course, the silks.

Though water is at once the boon and the life of Bangkok, it is also the bane of the tourist's existence. One is terrorized by warnings to not so much as brush one's teeth with any water from a tap. This Western apprehension accounts, in part, for hotel prices on a par with those of Hong Kong and, indeed, many other Eastern cities: namely, prices geared to people sufficiently naïve to believe that if they pay enough, they won't catch anything nasty. In fairness, though, the good hotels do boil the drinking water as well as that used for ice in cocktails, and mineral water is readily available.

The Oriental is a splendidly traditional old merchants' hotel, though I jibbed at the prospect of paying 18 U.S. dollars a night just for a room with hot-and-cold and air conditioning. Instead I settled for one in the old part of the building (at 7 dollars) which, I must say, offered full value at least in terms of atmosphere. Rickety shutters and rush matting, an immense fan whirring and clattering in the ceiling and a boy with buckets of hot water for the bath. The telephone was half-way down the main corridor, which did not exactly make for intimacy of communication. The Oriental does, however, boast a super-modern, air conditioned restaurant on its top floor, with a wonderful sight of the city lights and the water. Another good Western-style restaurant (one need hardly list the infinity of

Chinese and Thai ones) is Nick's Number One, managed by a Hungarian, with many Russian and Hungarian specialities.

There are more than 300 temples in Bangkok alone. Alas, the Clapham Junction visitor has time only for the highlights. The Temple of Dawn, a curious edifice made of thousands of fragments of coloured china, is on the route followed by the early morning market boats (as are the magnificent royal barges). Perhaps the most spectacular sight of all is the Grand Palace which includes the Temple of the Emerald Buddha. For sheer immensity rather than beauty *per se*, the Reclining Buddha is a sight to behold. The lovely Marble Temple houses one of the most reassuring Buddhas of all. The attitude of the hands is a language of its own, and I asked about the significance of this one, with his right hand raised in benediction and the left one lying across his knee. "It means," said my escort, "for to keep quiet." It was an appropriate comment—we were about to make an 80-mile-an-hour dash for the airport.

TRAVEL TIP: Thai Airlines run a useful Far Eastern network linking Bangkok with Tokyo, Hong Kong, Singapore and Calcutta. They are an associate company of Scandinavian Airlines, with S.A.S. pilots and stewards, and delightful Thai stewardesses attired in exotic ankle-length silks. The service is lavish and charming. Ladies get an orchid with their champagne. Gentlemen must content themselves with an eyeful!

One of the Demon guardians of the Temple of the Emerald Buddha





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# 49<sup>TH</sup>

## PARALLEL PARTIES

*Princess Alexandra went to the Canadian Women's Club Maple Leaf Ball in London, and Mr. John Hay Whitney was honoured at the American Society's Thanksgiving Banquet, his last as U.S. Ambassador*

*by Muriel Bowen*



*At the Maple Leaf Ball at the  
Dorchester: Mr. Arthur Baton*



*Lady Baxter, vice-chairman  
of the Canadian Women's Club*



*Princess Alexandra and Mr. George Drew,  
Canadian High Commissioner, opened the ball*



*Mrs. Ruth Jennings  
helped with the tombola*

PHOTOGRAPHS BY LEWIS MORLEY

I SAW Princess Alexandra do something at the Canadian Women's Club Maple Leaf Ball which I had never seen a member of the Royal Family do before. She sat at the V.I.P. table for dinner, but after leading off the dancing with Mr. George Drew, the Canadian High Commissioner, she joined her own party at another table nearby. Far from feeling offended, the V.I.P.s were delighted that she was with a younger age group. With the exception of the Hon. Brian Alexander they were all of a reminiscing age, so they were able to get on with it happily after dinner while the Princess danced and chatted with her own young friends. She stayed until the dance was nearly over.

The Hon. David & the Hon. Mrs. Knollys were sharing the evening with her and so were Mr. Peter Cundell, Miss Mika Ignatieff, and Lady Moyra Hamilton. With the Princess's much increased duties Lady Moyra is the busiest of the ladies-in-waiting, and there has been a rumour for some time that the Princess will appoint a second one.

On the tombola stall, where there were all sorts of exotic gifts (fitted travel cases, whisky, transistor sets) the Princess won a pair of rubber gloves for washing up. It seemed as ludicrous as Prince Philip's roll of

kitchen paper-towelling which he won at a tombola stall the day before. Mr. Drew did better. He got an electric carpet sweeper, all pink and pearl-grey paint. Not that even this was quite in keeping with "Gorgeous George," as his supporters called Mr. Drew when he was in politics.

I also saw at the tombola Sir Beverley Baxter, M.P., & Lady Baxter, Col. & Mrs. E. S. Tate, Mr. & Mrs. Watson James, Mr. & Mrs. J. Hubert Dunn, and Mr. & Mrs. J. S. Maxwell. On the dance floor were Brig. & Mrs. R. P. Rothschild, the Hon. Clive Bossom, M.P. & Lady Barbara Bossom, Mr. & Mrs. James Armstrong, and Mr. & Mrs. Graham Spry.

Field-Marshal Earl Alexander of Tunis & his wife were there. She's the Canadian Women's Club President ("our great source of bright ideas—which work," I was told). He was looking so spry and fit that it was difficult to remember that he was so ill a couple of years ago. "I'm turning the old coachhouse at our place into an art studio, and I hope to have it ready early in the New Year," he told me. He's not the sort of artist who spreads out in a hopeless array of chaos. He likes things all Sir Garnet.

CONTINUED OVERLEAF



49<sub>TII</sub>PARALLEL PARTIES *continued**At the Maple Leaf Ball*

It was a rather nostalgic evening when I went back to the Dorchester next day for the Thanksgiving Day banquet of the American Society in London. Mr. **Jock Whitney**, the U.S. Ambassador, said that he will shortly be giving up his post. Compliments and regrets about "Our Jock and Betsy" were being murmured on all sides. "In their years here they have made a great place in our hearts," said Mr. **Selwyn Lloyd**, the Chancellor of the Exchequer. But it was **Rear-Admiral Tully Shelley** (an American expert, incidentally, on blowing a hunting horn) who raised the laugh of the evening. He spoke of a telegram said to have reached the Ambassador's residence the week before. It read: "JOCK—PACK—JACK."

Nancy Viscountess Astor, Rear-Admiral & Mrs. Noel Gayler, Major & Mrs. Edward Christie-Miller, Mr. & Mrs. Arthur Christiansen, and Mr. & Mrs. Fred Tupper heard Mr. Whitney say: "In the four years I have spent here I have accumulated so many debts of gratitude to so many who have made my job easier that I find myself now with too little time before I leave to acknowledge them all."



Mr. Raphael de Sola, Miss Vicki Reynolds & Mrs. H. Manuel Cansimo



Mrs. David Scholey, daughter of Mr. & Mrs. George Drew, & Mr. John Impey



Miss M. Strafford and Mr. G. V. Davies



Miss Tessa Norton and Mr. David Dane

Mr. D. R. W. Saunders, and his wife, who is a member of the club



Though Mr. Whitney will no longer be Ambassador he will keep his own house here, and his horses (whose luck has so happily and noticeably improved while he's been Ambassador) will continue to race here. The house—he's had it for years though few people realize it—is at Wentworth, where the Ambassador and his wife spend most of their English weekends.

It was the traditional Thanksgiving Day dinner—turkey stuffed with chestnuts, followed by pumpkin pie, and all washed down by a good old Kentucky bourbon. Before the dessert the whole room burst into a spontaneous singing of "Dixie."

The election was much discussed. I asked the **Hon. Michael Berry**, editor-in-chief of *The Daily Telegraph*, about the extensive tour his wife, **Lady Pamela**, is reported to have made following the campaign. He laughed. "I don't think the trip was as extensive as the *Daily Express* made out," he said. "I think my wife must have been having tea with Lord Beaverbrook over there!"

Lots of substantial names about the place: **Maj.-Gen. & Mrs. Ernest Moore**, **Brigadier & Mrs. James O. Boswell**, and two Congresswomen, **Mrs. Marguerite Stitt Church** and **Mrs. Edna Simpson**—both Republican and both safely returned at the election. "We're just here for a good time," Mrs. Church told me. Such a change to meet visiting politicians



*Mrs. Laddie Lucas and Mr. Leonard Masius, who is vice-chairman of the America Society in London*

*Right: U.S. Ambassador Mr. John Hay Whitney, Rear-Admiral Tully Shelley U.S.N., & Lady Twysden*

*Left: Miss Susan Warren Pearl, Lady Elizabeth & Capt. D. L. Greenacre*



## *At the Thanksgiving Banquet*



who are not out to reform some vague clause of an international agreement, or here to attend a conference on independence,

Others there: Mr. & Mrs. **Bill Clarke** (he heads the Information division of the U.S. Embassy; his sister is the wife of Governor Rockefeller of New York), **Capt. David & Lady Elizabeth Greenacre**, Mr. & Mrs. "Laddie" **Lucas** ("I've had wonderful times golfing in America—but their fairways always seem a bit narrower," he told me), and Mr. & Mrs. **Stuart Don**. He presides over the Princeton Club of London.

After dinner the top table was disbanded as the V.I.P.'s disappeared to their beds rather than face the dancing. The sole survivor, **Professor A. L. Goodhart**, found himself (without table or chair) watching the proceedings from near the bandstand. He told me that when he was recently visiting a part of the country where foxhunting takes precedence over all other activities he was introduced as "The Master of University College," only to be asked what kind of sport he'd been having.

PHOTOGRAPHS ON THIS PAGE: DESMOND O'NEILL

*Nancy Viscountess Astor. She and Mr. Selwyn Lloyd sat either side of Mr. Whitney, who was presented with a silver salver to mark his term as ambassador*





*Capt. Sir Francis Samuelson, Bt., joint-Master of the Brighton & Storrington Beagles since 1941*



*Dr. William Felton from Hove. Formerly joint-Master, he resigned from the position last year*



*Mr. Jeremy Debenham, Miss Jane Findlay, Mr. David Franks and Mr. Michael Inglis*

## BRIGHTON'S BEAGLERS AT THE ROYAL PAVILION

PHOTOGRAPHED BY ROGER HILL

*Whippers-in Mr. Michael Heath and Mr. Felix Anderson move off with the hounds. It was a wet day for the meet, held on the South Downs at Devil's Dyke near Brighton*





Mr. Felix Anderson and Mrs. Anthony Bamford, at the hunt ball, held (below) under the chandeliers of the Royal Pavilion, Brighton, on the eve of the meet



Mr. Jeremy Debenham, of Hamsey Old Rectory, Lewes



Lonely éclairs in the Pavilion's vast kitchen



## Muriel Bowen reports

THE BALL of the Brighton & Storrington Beagles was a racy affair, eventually winding up—an hour or so before the dawn—with the blowing of hunting horns. Just as I arrived Sir Francis Samuelson, Bt., was explaining to an impetuous young guest at his table that only the waiters were to open the champagne. He had a very good reason. The ball was in the ornate Royal Pavilion at Brighton, and Sir Francis pointed out to me that if one of the colossal chandeliers was damaged by an erupting cork there might be the dickens of a bill from Brighton's city fathers. Which would have been inappropriate for a ball held as a benefit for the hunt.

I'm glad to say that the waiters did their stuff and the chandeliers survived. Though when 70-year-old Sir Francis was busy with a cha-cha I did see one cork pop into one of the chandelier bowls.

Sir Francis & his wife had their house, Staplefields, near Steyning, full of young people for the dance. One of the young men told his hostess that he feared having dreams because of the dolls' houses in his room. Far from being offended Lady Samuelson, who collects antique dolls' houses, told him that he was lucky he wasn't staying with Mrs. Graham Greene, whose collection at Oxford overflows into the bath-rooms.

This was my first beagle ball and one of the many notable things about it was that the music never stopped. Nor did the dancers, except occasionally. There they were: Mr. Peter & Lady Mary Whitley (as Lady Mary Cambridge she was one of the Queen's bridesmaids), Mr. Dick Castle, who heads a City accounting firm, and Mr. Felix Anderson (I'm more used to seeing him in the blue fur-trimmed robes of the Common Council)—all exhibiting an enviable energy.

Dr. & Mrs. W. F. Felton, Mr. & Mrs. C. J. Garnett, and Mr. & Mrs. Michael Heath were others I met. I asked Dr. Felton how the lady beaglers performed across a country. "First rate," he said unhesitatingly. "Girls like Mrs. Heath and Lady Mary Whitley can run an average chap to a standstill."

Next time it's not the ball I'm going to, it's the hunt.

### WOULD A WOMAN CHOOSE THIS?

From the number of people who have commented to me on my notes last month about who drives what, it looks as though cars are rivalling horses as a universal social topic. There's nothing like a motoring story for an opening gambit, especially with men—to the casual

CONTINUED ON PAGE 59



*Muriel Bowen* CONTINUED

party acquaintance (male) the most interesting thing about me, I've found, is that I own a Morris Minor. It starts them off on all sorts of technical talk that they like to air. I mentioned this to **Lord Brabazon of Tara** when I met him again the other day, and sure enough he was soon telling me what *he* thought the ideal car should be like.

I was rather surprised to find that it sounded just the easy-driving sort of car that a woman would want. Lord Brabazon specifies automatic gear-changing ("there's a school of thought which believes in grinding the gears in, but to me automatic motoring is pure heaven"), power steering (to take the strain away), and pneumatic suspension to iron out the road bumps ("The Citroën has it and that's why driving in it is like floating on an air cushion"). He also wants plenty of power (a 4½-litre engine at least, preferably a V-8), more economy (fuel injection, he suggested), and plenty of stopping power (disc brakes, he said).

It's because he can't find anything answering this description that Lord Brabazon is sticking to his green Mark VII Jaguar. It's several years old but he had just done 15 miles in 10 minutes with it on the M1, and "there's not much wrong with a car that can do that."

## EARNEST TALK IN A CRUSH

The topic at the cocktail party given by Mrs. **John Gommès** for her daughter **Odile** was jobs—and "the future" (pictures alongside). The earnestness of it all seemed to be amusing some of the mothers. As one of them, the **Countess of Verulam**, said to me subsequently, "To hear them talk you'd think they'd got the next 50 years mapped out." Her daughter, **Lady Hermione Grimston**, who was at the party, is doing cookery at the Cordon Bleu. So is Miss **Clarissa Merton**, daughter of artist John Merton. And talking of cookery, one of the girls who came out this year, the **Hon. Mary MacAndrew**, did so well at her course that she's now cooking commercially. She cooks for directors' luncheons. Miss MacAndrew is the daughter of Lord & Lady MacAndrew.

But to get back to the party, it was given at 30 Wilton Crescent and it was a complete crush—just the way the young seem to like it best. Miss **Faith Wright** was attending her last débutante party before going on to Cairo where her parents, Mr. & Mrs. Paul Wright, are at the Embassy. Miss **Jeannette Constable Maxwell** was another who will soon be packing her bags. She's bound for Fribourg University, where she will take languages.

Miss **Judith Keppel** has started a secretarial course and if she is as successful as Miss **Margot Crichton-Stuart**, father won't have to put his hand in his pocket so often. Miss Crichton-Stuart's earnings from her secretarial job have paid for all the incidentals of her coming-out. Another of this year's set, Miss **Sarah Hamilton**, is learning the antique business.

DEBUTANTE  
PARTY  
AT WILTON  
CRESCENT

Mrs. John Gommès, who gave the party at her London home



Miss Priscilla Playford, who had a coming-out dance last May



Miss Judith Keppel, daughter of the Hon. Walter & Mrs. Keppel



Mr. Peter de Brant with Miss Odile Gommès, whose party it was



Miss Margaret Eaton and Mr. Charles Chadwyck-Healey



Mrs. Robert Skene

Right: Miss Julia Pinney with Mr. Peter Shenfield, who is at Sandhurst

PHOTOGRAPHS:  
PHILIP TOWNSEND



Mr. Ian MacDonald, Miss Susan Koppel &amp; Mr. T. Hill



Mr. M. Guyon d'Eyncourt, the Hon. M. MacAndrew &amp; Mr. J. Gomme



Mrs. J. Williams-Wynne &amp; Miss Susanna Kleinwort



## WHAT THE POPS PAY FOR

by Spike Hughes

FROM time to time I listen to Radio Luxembourg. Not for long, or for any masochistic delight in the bawling and clanging, the echo-chambers and wordless choirs which are apparently indispensable to all pop records. I listen just to make sure that the youth of our country are still being properly depraved and corrupted by this astonishing music. Having checked that they are, I switch off and go to bed content. For the continued prosperity of the pops, as we all know, is of immense importance to the world of "serious" music. The revolution started by the invention of the long-playing record has been consolidated, and its development as a cultural force subsidized, largely by the immoral and blessedly vast earnings of the pop record lists.

So the longer our teenagers have pocket money to spend on records the better everybody—except those unhappy parents who have to live with the noise—should be pleased. Even jazz needs and enjoys a subsidy from the pops. I was surprised to learn this from the sales manager of one of the big record groups; but he assured me that jazz, particularly in its 12-inch LP form is as square "saleswise" (he really does talk like that) as Messiaen or Dallapiccola.

It is natural, having just celebrated 10 years of it in this country, that we should take the LP for granted—even to the extent of forgetting that despite the iniquitous purchase tax our recorded music costs us less today than it did before the war. And that's a fact. In 1939 a complete *Madam Butterfly* on 16 bulky, heavy and extremely fragile shellac records cost £4 16s. In 1960 a complete *Madam Butterfly* on three thin, light, unbreakable and infinitely better recorded LPs with Tebaldi singing for you costs three guineas, of which 15s. 6d. is tax. I hesitate to mention this lest the Government, considering that we're having it too good, increases the tax on an invention it still classes as a toy.

Or perhaps the LP is taxed not because it is a toy but because it is a menace. At any rate, Mr. Norman Tucker, Director of Sadler's Wells, recently declared it to be a menace, corrupting the younger generation who nowadays learn their operas by this means and so get rather mistaken ideas of the standards practicable in the rough and tumble of everyday repertory-opera performances.

I know what Mr. Tucker means, but I think that as a box-office deterrent the effect of star-studded, tape-spliced operatic LPs on the average operagoer is exaggerated. High standards never did anybody any harm; they don't even stop one listening to LPs, any more than before LPs were invented the performances we heard on the radio from La Scala or Covent Garden discouraged us from going to Sadler's Wells. It is people with low standards who are the menace, not the LPs that may set high ones. People with low standards don't care; those with high standards do care, but are tolerant of performances that fall—within reason—below those standards because they are eternally optimistic that one day something better will turn up.

No, what we should be grateful to our teenagers for is not just the possible menace of high standards presented by the LPs they subsidize (after all, Caruso and Kreisler set quite a standard on pre-electric 78s.), but for the quite fantastic repertoire of recorded music to be found in the LP catalogue. And this, I think, is perhaps the most important feature of the greatest revolution in the dissemination of music since the invention of the gramophone itself. By repertoire I don't mean being able to

CONTINUED OVERLEAF



choose from 30 available recordings of Beethoven's Fifth, 25 of *Your Tiny Hand is Frozen*, 26 of "the" Tchaikovsky Piano Concerto, and 29 of Ravel's *Bolero*. These are the repertoire of everyday musical experience in the concert hall or the opera houses; it is only their number, *not* their presence, in the catalogues that is surprising. What I mean by repertoire is not only the availability of eight recordings of Stravinsky's *Sacre du Printemps*, but also of dozens of other works which the economics of public performance and the lack of popular curiosity in anything but the long-familiar usually deny us.

Nor is it just modern music that the LPs help along. The ordinary concert repertoire just cannot find room for more than the regular handful of masterpieces by the "classics." But the LP catalogue can and does absorb the overflow and in this way has preserved some fine Mozart, for instance, that was trotted out in public for the composer's bicentenary in 1956 and trotted back in again as soon as the jamboree was over.

I mention Stravinsky's *Sacre* because, though it is now nearly 50 years old, it has always been a "difficult" piece. People could take it without a murmur on the sound track of Disney's *Fantasia*, but heard straight without a coloured cartoon in the concert hall it seemed pure cacophony to most audiences. Just the other day, however, the *Sacre* was played again at the Festival Hall and given an enthusiastic and intelligent reception for almost the first time in living memory. Critics believe this to have been due to the audience having been able to do some homework. Thanks to the LP catalogue they could make themselves familiar with what, so far as public performances are concerned, is still unfamiliar music.

The LP repertoire doesn't send the masses into the concert halls, of course—at least, not yet; but if concert promoters would study the catalogues and note that something like the *Sacre*, for instance, can be bought in eight different recordings, the chances are that there are more people anxious to hear it than there were a decade ago. For the first time in history the gramophone is influencing and forming, as well as reflecting, public taste.

The influence of the LP catalogue on operatic taste is perhaps the most subtle, remarkable and far-reaching of all. The fact that there are complete recordings of just on 150 different operas now on the market gives some indication of how opera has proved a "natural" for the LP recording system, and there is no doubt that it has helped enormously in this country to encourage a national operatic consciousness that did not exist before the war. We take revivals of Bellini, Rossini and Donizetti operas in our stride.

But I believe it is less the complete recordings of the operas than the constant appearance in "recital" records of isolated arias and scenes from really unfamiliar operas by these composers that has been the most effective propaganda. Maria Callas has probably done most in this way; her own personal LP repertoire is prodigious, and whether you like the noise she makes or not, she certainly makes it to a lot of unusual music. Few singers in the history of the gramophone have ever led a faithful and unprotesting public so firmly through the jungle of unfamiliar opera and made them like the experience so much that they come back for more.

And the future? After 10 years of LP in this country the record companies are having a good think. They are beginning to ask themselves when they see those 30 versions of Beethoven's Fifth in the catalogue whether, in the words of one company's impresario, "*there is really a compelling reason why we should record the 31st at this time.*" Another spokesman told me it is the aim of his company to "recapture the glamour that records used to have" and revive the sort of excitement of the old days when a new Toscanini recording came out: "*We've got to get that kind of excitement back into the record business, and we intend to be much more selective from now on.*" Both agreed that the industry has been at fault in "turning out too many 'assembly line' recordings."

When, or whether, good intentions will ever materialize is another matter. But one thing is certain: the future of the LP, like its present, depends on the answer to our prayers for the everlasting popularity and prosperity of the pop record market. *Viva Presley!* I say.

**T**he wrapping up comes last,

but it comes quicker if your ideas for purchases

are all wrapped up first. The deal here is to

fit family and friends into one or other of the

categories in the following pages, then pick a

present for packaging from the suggestions shown.

If anybody doesn't fit there are subsequent

special features to take care of her—or him

PHOTOGRAPHS BY PRISCILLA CO. RAN

ILLUSTRATIONS BY MEL CALMAN



## Putting on the wraps . . .

They go on more easily and they look a lot prettier with Hallmark's new adhesive ribbon (you damp it) used for all the packages alongside. It can be used to tie bows and to make decorative rosettes and it comes in two widths and many colours at 1s. 6d, a roll from leading departmental stores. Outsize stocking (top left) is of Swiss-made thick scarlet paper with gold medallions and costs 6d. a sheet from The General Trading Company, who also have another Swiss paper (foreground) striped in tangerine, pink and white with gold snowflakes at the same price. White wrapping paper tied with black ribbon and printed with seasonal greetings in black newstype in all languages, 6d. at Heals. Cylindrical package is wrapped in thick shiny paper of black and white stripes with horizontal pink bands, 4s. a roll at Ostmo, New Quebec Street, W.1, who also have the scarlet paper designed by Marion Wilson (on packing case), at 6d. a sheet. Another Ostmo paper similarly priced in shocking pink decorated with white snowflakes wraps the parcel (background, left). Two others from Heals at 6d. a sheet are the plain white thick paper scattered with stars of pink and green and the thick shiny paper of pink, red, black and white stripes. Gold and white striped paper (centre foreground) by Spicers, about 3d. a sheet at all stationers and large stores. Plain tissue paper in shocking pink and orange from a selection of tissue papers, 1½d. a sheet at Kettles, New Oxford Street. These papers are also available at Heals, 1s. for six sheets. Also from Kettles, thick gold paper, 1s. 4d. a yard.



# PACKAGE DEAL





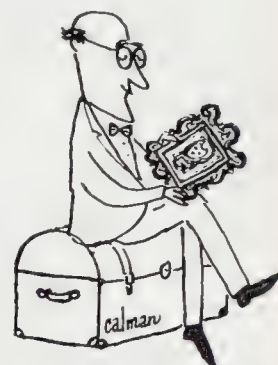




# The connoisseur

**1** Panel of pure silk, handpainted in China, is copied from an 18th-century one in the Victoria & Albert Museum. 14 gns. from the Marco Polo Shop, Lansdowne Row, W.1. **2** Length of shocking pink from Liberty's collection of Thai silks in brilliant shimmering colours. 52s. 6d. a yard, 40 in. wide. **3** Burnt golden-brown crocodile man's dressing case fitted with smart gilt bottles (can be initialled) and morocco leather boxes. The lid falls back flat and is lined with suède. By Hermès, £450 at Faubourg St. Honoré, Jermyn Street. **4** Tall heavy Finnish glass vase with a thread of white glass curling through it. 25 gns. at Ansons, Dover Street. **5** For an art connoisseur an interesting book recently published by Faber of *The Predella* from the 13th to 16th centuries. There are many black and white photographs and some excellent colour plates. 12 gns. from St. George's Gallery, Cork Street. **6** For the collector of Georgian silver, a George II silver kettle, lamp and stand (1738). Made in London by John Pero. £180, at Collingwood, Conduit Street. **7** Modern Chinese hand-mirror in hand-carved white jade and silver. £32 19s. 6d. from a collection of white jade ornaments at Fortnum & Mason. **8** Grandiose Indian chess set in painted carved ivory—the kings and queens ride in elephant howdahs.

£110 from Alex Hammond, 33a Cheyne Walk, S.W.3. **9** Ivory cigarette box of solid depth. 24 gns. at The Kenbarry, 4 William Street, Knightsbridge, S.W.1. **10** Polyhedron paperweight in various marbles and onyx. £3 17s. 6d. from Asprey. **11** Mahogany oval dressing-table mirror on a base with four curling feet. Copy of an antique. £16 16s. 6d. from Libertys. **12** Handmade Spanish pottery bowl and pottery lemons for a table centrepiece. Designed by Jose Casaus (who designs many ornaments at Casa Pupo), these bowls come filled with various Mediterranean fruits such as oranges and pomegranates or a mixture. £45 from Casa Pupo, Orange Square, Pimlico Road, S.W.1. **13** For the epicure—a Regency rosewood tea-caddy, inlaid with gilt, transformed into a cigar box. Lined with cedar-wood it has a humidor on the inside of the lid. £45 from Halcyon Days, Brook Street. **14** Electric clock by Juvenia which runs on a battery which lasts a year. The case is in satin-finished gilt, the hands are also of gilt. Either upright (as here) or oblong. £42 at Watches of Switzerland, New Bond Street. **15** Table lamp in French cut crystal, finished with gilt. 98 gns. The white drum shade costs 3 gns. From John Siddeley, Harriet Street. Cabin trunk in metal studded with brass is from Moss Bros.



# The butterfly

**1** Pale honey-coloured French kid glove with a stitched band and fringe down the cuff is bracelet length. 67s. 6d. from a selection at Harrods. **2** White opaline vases have a painted nosegay of roses and are minutely spotted with gold. £2 9s. 6d. each at the John Siddeley Boutique, Harriet Street, Sloane Street. **3** Pure silk stole of generous length with fringed ends (in scarlet or white) is woven with gigantic full-blown chrysanthemum heads. By Ascher, about 14 gns. from John Cavanagh Boutique, Curzon Street. **4** Dulled gold satin pochette evening bag, edged with a flat bow on the envelope flap. 7 gns. including matching gloves (not shown). From Presents of Dover Street. **5** Pastel mink tie cravat to tuck into the neck of a suit or coat. £14 from Calman Links, Margaret Street, W.1. **6** Tall Italian pottery bath salts jar suitably painted with gay butterflies and blue harebells. 32s. 6d. from Dickins & Jones. **7** Gilt open-flower-head brooch. Price: £2 12s. 6d. from Dickins & Jones. **8** Pale blue ruched nylon handkerchief sachet with candy stripes of white spotted with palest blue embroidery and trimmed with a blue satin bow. 45s. (also in pale pink) from The White House, New Bond Street. **9** Shell trinket holder covered in old rose velvet

and edged with braid is mounted with ormolu and a single pearl. £1 15s. (also in other colours) from Halcyon Days, Brook Street. **10** Long-playing record of Lionel Bart's hit musical *Oliver!* with the original cast. Recorded by Decca, £1 14s. 1½d. from Harrods. **11** Bedroom mule of quilted chintz patterned with sprays of pastel flowers and covered with fluffy white and powder blue marabou. 63s., from Dolcis, 22 Old Bond Street. **12** Large river pearls make a double rowed low-hanging necklace. £1 15s. 6d. from Dickins & Jones. **13** Graceful blue opaline swan for the bathroom which, halved, can contain bath salts or powder. 27s. 6d. from Godfrey Bonsack, Davies Street. **14** Deep beauty case from Finnigans' latest range of leather luggage, which comes in several colours contrasted with white or other colours. Here seen in black and white. The handle unsnaps and the whole case can be unzipped revealing compartments for holding bottles. £8 19s. 6d. from Finnigans, New Bond Street. **15** Decorative shoe tidy—shoe bags in fresh printed cottons by Christian Dior. Pair here are striped in white, lime, yellow and blue and tied with blue velvet ribbon. 1 gn. a pair, from the John Siddeley Boutique, Harriet Street, off Sloane Street, S.W.1.

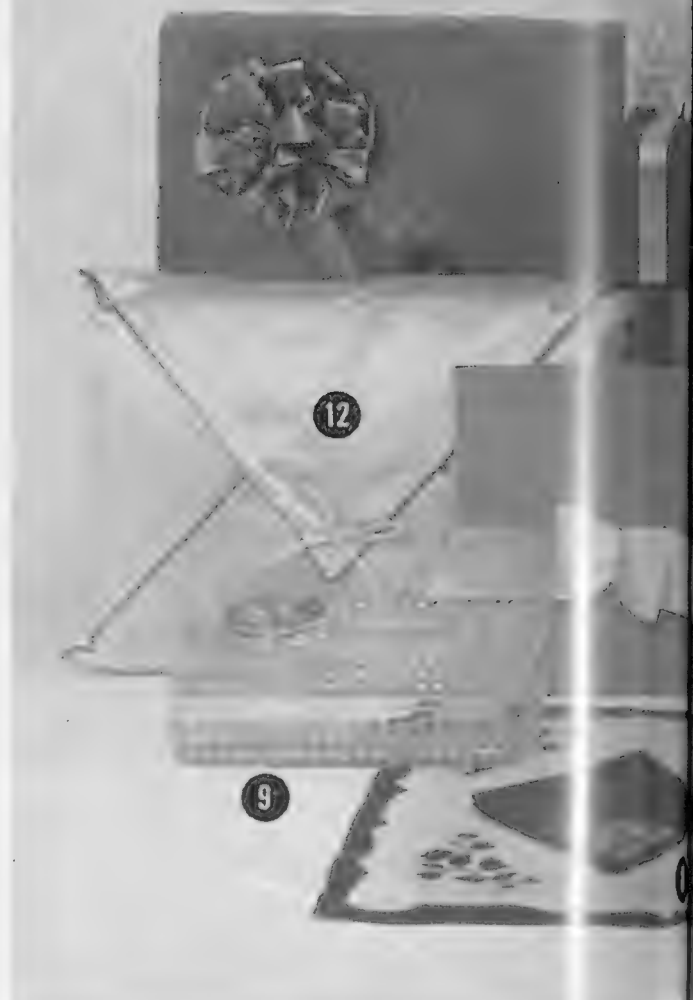






## The keen cook

**1** Four stainless steel cooking utensils on a rack: 37s. 6d. at Liberty. **2** Wire salad shaker which folds flat: 8s. 6d. from Cadec, Greek Street. **3** Oriental shops front Fornasetti's tall kitchen jars: £3 10s. each at The General Trading Co. **4** Dark brown cast iron casserole, copper-handled. By Hogfors, £4 12s. 6d. at Finnish Designs, Norris Street, Haymarket, S.W.1. **5** Stainless steel meat press makes a loaf shape: £7 8s. at Heal's. **6** Swiss copper frying pan, silver-lined and brass-handled, costs £9 15s. at Fortnum & Mason. **7** Traditional copper mould from many at Cadec, Greek Street, costs 22s. 6d. **8** Pestle and mortar, prices range from 10s. 9d. to 26s. at Cadec. **9** Piecrust dish for casseroles or *pâtés* has hare, chicken or duck heads on top, three sizes from 60s. 3d. to 85s. 6d. at Cadec. **10** Italian wooden rolling pin: £3 10s. at The General Trading Company. **11** Stainless steel escargot dish holds six snails, 21s. 6d. Pincers and fork, 21s. 9d. from Liberty. **12** French glazed brown pottery marmite pot is ovenproof, prices range from 9s. to £3 2s. 9d. at Cadec. **13** Fireproof dishes fit into each other, are olive green outside, white within. By Royal Copenhagen and priced separately at 12s. 6d., 15s. 6d., 19s. 9d. & 24s. 3d. at Marshall & Snelgrove. **14** Striped pottery jar holds kitchen spoons: 15s. (postage 2s. 6d. extra). Wooden spoons from 2s. at Betty Hope, Beauchamp Place. **15** White and gold ovenproof cocottes by Royal Worcester: from 5s. at Derry & Toms. **16** Stainless steel frying or braising pan by Prestige; pan 79s. 6d., lid, 29s. 6d. at leading stores. **17** Slanted stainless steel carving dish with spikes to hold joint, groove to catch gravy. From £3 17s. 6d. at Derry & Toms. **18** Wooden mandolin chopper and slicer: 16s. 3d. at Derry & Toms



## The leis



## red lady

**1** Ivory elbow-length kid gloves with stitched backs: £4 14s. 6d. at The White House, New Bond Street. **2** White opaline bathroom bowl, studded with white and pink shells: £2 10s. at Godfrey Bonsack. **3** Wicker gardening basket, lined in red leather with stainless steel tools: £10 17s. 6d. at Asprey. **4** White cotton and Terylene bed jacket, with pink spots and pink satin ribbons: 4½ gns. from Elizabeth Arden, Old Bond Street. **5** Leather box for bridge players contains four sterling silver pencils: £3 7s. 6d. at The Kenbarry, William Street, Knightsbridge. **6** Bound tooled-leather index book for hostesses, with diagrams for seating and a section for invitation lists: 3 gns. from Smythson, New Bond Street. **7** Gold and black lidded cup for morning chocolate: Fornasetti, £2 17s. 6d. at Marguerite d'Arcy, York Street, W.1. **8** Organza appliquéd tray set in soft pastels from Madeira: £1 17s. 6d. from the White

House. **9** French crystal cigarette case or trinket box with a gilt alarm clock set into the lid: oblong or square, 60 gns. and 50 gns. from Godfrey Bonsack, Davies Street. **10** French cut crystal cocktail dish with gilt handle: 10 gns. from Godfrey Bonsack. **11** Blue eye mask trimmed lace: 35s. from Elizabeth Arden, Old Bond Street. **12** Pale pink satin boudoir cushion, edged rose satin: 5 gns. from a selection at the John Cavanagh Boutique, Curzon Street. **13** Thermostatically controlled electric blanket by Monogram in a flower-strewn box in pure wool, satin bound, in pastel colours, single, 11 gns., double, 13 gns. With dual control: 15 gns. at most leading stores. **14** Invitation card holder bound in velvet and moiré, ribbon-crossed, £4 12s. 6d. from John Siddeley Boutique, Harriet Street, Sloane Street, S.W.1. **15** White opaline de Sèvres urn vase mounted on gilt: 35 gns. a pair from Presents of Dover Street. Parcels by Harrods







## The selective male

**1** Celestial telescope on a table stand, by Newbold & Bulford, has an additional smaller telescope attached for pin-pointing stars. It takes standard eye-pieces and can be provided with a tall garden tripod. It costs about £65 new, but secondhand ones are often available at about £37 10s. From Brunnings, High Holborn. **2** Portable radio with long, medium and short waves as well as V.H.F., is excellent in both tone and looks. By Braun, £47 5s. from Derry & Toms, W.8. **3** Kimono-style full-length dressing-gown in pure wool. Striped in shades of brown, or blues and greens. 9 gns. from Aquascutum, Regent Street, W.1. **4** Reversible knitted woollen shirt (in several colour combinations). 13 gns. from Jaeger, Regent Street, W.1. **5** Leather backgammon set with outside of tan. £6 10s. from Fortnum & Mason. **6** From a Christmas exhibition called *L'œuvre de Benois* at Arthur Tooth & Sons, Bruton Street, being held from December 15 to January 7. Works will include about 42 pictures by Alexandre Benois, including designs for the 1952 La Scala production of *La Sonnambula*. Eight other members of the brilliant Benois family are exhibiting. Prices will range from about £15-£150. Shown here, a costume sketch for the Coachman dressed as a nursemaid from *Petrouchka*. **7** Gaming chips in box covered in rexine. Chips can be initialled or denominated for about £15s. per 100. Box of 300 chips, 9 gns. from Asprey. **8** Stainless steel desk clock with automatic calendar, by Jaeger-le-Coultré. £11 from Watches of Switzerland, New Bond Street. **9** Ciné camera by Bell & Howell is entirely automatic. It has normal built-in lens, telescopic lens, wide-angle lens and takes slow motion as well as ordinary speed films. In its own leather case, £69 19s. 9d. from Harrods. **10** Go-Kart, by Trojan, to order, from Harrods, chassis and engine alike but engines vary in power. In several colours (or special colour to order), from £85 10s. If you make it up yourself, no purchase tax, it costs from £49 18s. 6d., upholstery extra. Smoky glass beer mug with a good solid base. 15s. 6d. imported by Wuidart. From the Continental Glass Shop, Euston Road, N.1; Wesco, Blackpool. **12** Champion underwater case made in France. £6 10s. 6d. from Lillywhites. **13** Suitcase from the American Samsonite luggage range, specially made for air travel in tan (also other colours), this size costs £15, from Piccadilly. **14** Coach-hide overnight case with lock-up for a matching brief case, which can be used separately. Inside of case is lined with checked linen. £14. From Simpsons.

## The gourmet

**1** Brace of pheasants from John Baily, Mount Street, W.1. **2** *Pâté en Croûte* filled with *pâté de foie gras*. Flown over specially at Christmas time for Fortnum & Mason; from £4 5s. **3** Moët et Chandon's Methuselah of champagne, holding the equivalent of eight bottles of 1955 vintage. £13 12s. **4** Wooden and metal wine rack. One for three dozen bottles, £3 13s. 6d. from Fortnum & Mason. **5** Wooden drum of 25 "Dunhill's Own" cheroots. £2 17s. 6d. from Dunhill, Duke Street, St. James's. **6** Lying correctly horizontal, a bottle of Cockburn's 1950 port, bottled in 1952 (a year not despised by port drinkers), 26s. from Robert Jackson, Piccadilly. **7** Decanter by Waterford in heavy cut glass, is a reproduction of a Georgian one. £21 12s. 6d. imported by Wuidart. From Asprey, W.1; Green & Hatfield, Ipswich. **8** Wooden keg bound with brass bands contains peaches in brandy. 8 gns. from Fortnum & Mason. **9** Imported here for the first time by Fortnum & Mason, an exquisite liqueur, *Crème de Noisettes* by Cartron. Delicious when sparingly poured over ice-cream or used in a gâteau. 21s. 6d. a half bottle. **10** Flute champagne

glass with cut crystal bowl base, and slender stem. By Crrefors, imported by Wuidart, 19s. 9d. From Harrods; Joshua Taylor, Cambridge. **11** André Simon's *The Noble Grapes and The Great Wines of France*, specially bound for Asprey's in deep wine morocco leather, hand-tooled in gold. £21. **12** Table cigar cutter with curved horn handle. £4 7s. 6d. from a selection at Dunhill. **13** Box of ten Havana Punch cigars, £3 5s. 6d. also from Dunhill. **14** A traditional blue cheese from France, *Fourme d'Ambert*, is sold as a whole—has a good bite, but is deliciously creamy. 8s. 6d. per lb. (cheese usually weighs about 4 lbs.). From Paxton & Whitfield, Jermyn Street. **15** Denis-Mounié & Co's mellow brandy in a Tappit Hen, the equivalent of three bottles. £8 17s. 6d. in suitably magnificent case from Fortnum & Mason. **16** Escargots already filled *à l'Alsace*, just need to be heated through. 10s. a dozen at Harrods. **17** Romanée-Conti burgundy, bottled in the "domaine" in 1955. 90s. from Justerini & Brooks, New Bond Street. **18** York Ham, 9s. 6d. per lb. (hams weigh from 14 to 20 lbs.). From Paxton & Whitfield.





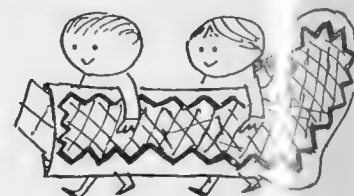
# The compleat needlewoman



**1** Victorian hobby of carpet-making has had a revival. The Women's Home Industries' Tapestry Shop, 83a Pimlico Road, S.W.1, paint individual designs for carpets made up of separate squares. Example shown is a section of *Fruits* each square of which comprises a different design, price with wools, 4 gns. **2** Hand-made stole is a useful gift for a local church, or for a relative or friend taking Holy Orders. The Royal School of Needlework, Prince's Gate, S.W.7, supply the materials for making the stole shown, including brocade with design drawn on, gold thread, silks and fringing, about £4 2s. 6d. **3** A pin-cushion made like a velvet slipper with jewel embroidered toe from Fortnum & Mason, W.1; £2 15s. **4** The Royal School of Needlework, Prince's Gate, S.W.7, have some exquisitely painted canvases for working in *Petit Point*. Copied by artists from old Dutch masters. Limited numbers are kept in stock but any painting can be copied on canvas to order. This one costs about 15 gns.—the wools for working, £4-£5. **5** The Women's Home Industries' Tapestry Shop, 83a Pimlico Road, S.W.1, draw all their own designs which are handpainted on canvas. This Regency motif of lyre and myrtle for a cushion comes in a pack complete with wools at 3 gns. **6** For quick results and easy embroidery try carpet squares worked in *Gros Point*. Shown is a finished square with a floral design worked in wool on coarse canvas. Squares from Germany complete with wools are at The Needlewoman, Regent Street, W.1. Price of square shown (6 make a carpet) £7 17s. 6d. **7** Shaggy carpets with contemporary designs are imported from Scandinavia by The Needlewoman, Regent Street, W.1. The wool is sewn on to canvas in loops, cut when the work is completed, £10 5s. **8** Singer's new entirely automatic sewing machine, the *Slant-o-matic* has the needle inserted at a slant to take the strain out of sewing and give better vision. From all Singer centres, £115. **9** Early 19th-century workstand in heavy walnut solidly balanced on a triangular base and lined with velvet. One of several usually to be found at H. M. Luther Antiques, George Street, off Baker Street, London, W.1, around £23.

## The child of the

### 1960s



**1** Nose-diving into the stocking, a four-engined Vickers Viscount, battery-powered and operated by remote control through a wire attached to the plane's nose. £4 19s. 6d. from Hummel, Burlington Arcade. **2** Giant stocking from Harrods. Stockings can be filled to order from about £1 upwards, with any toy asked for. **3** Pogo stick for a child of about eleven, 26s. 9d. at Hamleys. **4** Bounce-back bat in wood with rubber ball on elastic, 3s. 11d. from Harrods. **5** In a miniature wicker laundry basket, a doll plus all washing equipment for her clothes, 68s. 6d. from Derry & Toms. **6** Gresham Flyer fairy bicycle in pale blue and white with fat tyres that cannot harm floors 12 gns. from most cycle dealers throughout the country. **7** Dark blue Gloster Javelin transporter lorry that can be unloaded, 25s. 6d. from Hamleys. **8** Miniature Vulcan sewing machine, will do everything as efficiently as the normal sized Vulcan. £2 9s. 6d. from Liberty's. **9** Vanwall racing car in bright green, battery-run, 28s. 9d. by Triang at leading stores and toyshops. **10** Caledonian electric train set by Hornby, £6 15s. 6d. from Harrods. Extra carriages, engines and rails can be bought separately. **11** Brilliantly polished steam engine, with fuel container, '94s. (smaller size, 35s. 9d.) from Heals. **12** Heavy metal atomic cannon truck, with cannon on a turntable. Plastic rockets are rubber tipped, £4 10s. from Fortnum & Mason. **13** Miniature Servis washing machine which runs on a battery and really washes clothes, 59s. 11d. by Triang at large stores and toy shops throughout the country. **14** New and intriguing toy called the *Derby Race Game* with five horses in different colours to put your bets on (counters are used). Wind it up at the starting post, and back your fancy. £2 10s. from Fortnum & Mason. **15** Red and cream full scale millionaire's yacht with snow-white sails, 97s. 6d. by Triang at large stores and toyshops.









## The sportsman

1 Gaily striped golf umbrella-cum-shooting stick with leather seat. £7 19s. 6d. from Gordon Lowe Sports, Brompton Arcade.  
 2 *The Fly Dressers Guide* by John Veniard, is a mine of authoritative information. It contains many drawings and colour plates. 60s. 3 Wooden box of trout fly-tying equipment, £4 10s. Both from Hardy Bros., Pall Mall, S.W.1. 4 Giant tobacco jar in blue and white Delft pottery, with gilt cap and airtight closure. £5 from a range at Dunhill, Duke Street, St. James's. 5 Waterproof green fur felt fishing hat by Lock. 57s. 6d. at Hardy Bros. 6 Rigid tubular case for fishing equipment, rods, nets, gaffs &c.—useful when travelling. In canvas with tan leather ends and handle. In five sizes, from £3 6s. 6d. to £5 18s. Also from Hardy Bros. 7 Insulated food container with a set of four dishes, from France, comes in red, green or black with lacquered gilt handles, lid and frame. £27 10s. (or smaller without dishes, £17 5s. and £13 17s. 6d.) from Asprey. 8 Hand-made fibreglass polo-whips covered with plaited kangaroo can have a silver collar for initialling. In three sizes from about £5 at Swaine, Adeney & Brigg, Piccadilly. 9 Henningham & Hollis, Mount Street, paint glasses and china with hunting scenes, fishing and yachting subjects. Any sporting subject can be depicted. They have a lot in stock, but special orders can be completed in several weeks. This tumbler is from a water set costing 7 gns. 10 Shearling trolly mitt, which unzips. 18s. 6d. from Simpsons. 11 Moulded pigskin case containing chrome plated metal nesting beakers with gilded interiors. £9 10s. for a case of six. From Swaine, Adeney & Brigg. 12 Metal spirit flask with bayonet cap fits into a hand-sewn leather case which can be attached to the saddle while hunting. £9 12s. 6d. (or smaller sizes) also from Swaine, Adeney & Brigg. 13 Light green telescope for stalking enthusiasts has screw focus and easy single draw. 15 gns. from Cogswell & Harrison, Piccadilly. 14 Featherweight telescopic folding landing net for trout fishing. £5 13s. 9d. (non-telescopic landing net, £4 1s. 8d.) at Hardy Bros., Pall Mall. 15 *Cardham All Square* caddy car which folds quickly and neatly to fit in a locker or can be hung. Handle has holder for tees, pencil and cap. £6 19s. 6d. Golf bag on caddy car is in brown and cream Brylcreme and has outer pockets for golf balls (fitted with tee holder and sand pocket), capacious boot and clothing pockets. £8 11s. 6d. Clogs by Peter Thomson, made in Scotland for Dunlops—set of three woods, ten irons and a putter. £64 8s. All from Gordon Lowe Sports. 16 Three-joint telescopic gaff, £5 12s. from Hardy Bros. 17 Model of a cock pheasant in painted bronze. In several sizes, the one is £4 18s. from Smythson, New Bond Street. 18 Waterproof canvas and rubber boot for racing and shooting called Newmarket. It has detachable leather straps and non-slip soles. Exclusive to Harry Hall, Regent Street, price: £4 2s. 6d.



## The gardener

1 Bay tree for formal London garden can be delivered by Russells of Earl's Court Road in a yellow painted tub. £3 7s. 6d. for tree, tub 32s. 6d. to 35s. 2 Saynor's Kleen-Cut trimmer with half-moon blades which eliminates lawn-trimmer's back-ache. 36s. from Woodman of Pinner, Middlesex, & Fison's, Wigmore Street, W.1. 3 A gift to last a lifetime and to rejoice any gardener's heart—a stainless steel spade. £5 17s. 4 For poor soil a 14lb. bag of Fison's Hop Manure which is an excellent plant food and soil conditioner. 8s. 3d. 5 Also for putting new life into tired soil and excellent for "making wood" on shrubs, Fison's Bonemeal, 14lb. bag, 9s. 6d. All from Russells. 6 Juniper trees will grow for 60 years or more in small pots and require very little attention. A wide range imported from Japan is at Carters in Regent Street. Prices from 2 gns. to 46 gns. according to age. (Deliveries in London area only). 7 Serpent plant labelling machine stamps out and prints with white indelible paste on lead labels. £4 14s. 6d. including labels and paste.



Also from Carters. 8 *A Book of Gardens* from House & Garden and edited by Peter Coats, 2 gns. from Russells. 9 Pruner with rust-resistant blades which can be conveniently carried in the pocket. 15s., by Wilkinson Sword Co., from Fisons, Wigmore Street, W.1, and good stores. 10 Cradle flower basket, handmade by disabled Ex-servicemen from Lord Roberts Workshops, Brompton Road, S.W.3. 27s. (Carriage 2s. 6d. extra). 11 Pottery window boxes and urns imported from Italy can be found at Russells. Planted with flowers or shrubs these make a wonderful present for someone with a small garden or courtyard in the London area. Price of window box shown 5 gns. Plants to order. Average price about 3 gns. 12 Why not send a gay packet of flower seeds printed with Christmas Greetings instead of a card? There is a wide variety of packets at 1s. 6d. each from Carters. 13 Shears to last the lifetime of the most vigorous gardener made by the Wilkinson Sword Company. 42s. 6d. at Fisons, and good stores everywhere.



The



constant

abetted by the



## The sophisticated Beat

**1** Nigger brown, deep leather bag, from a selection of Italian handbags, at Harvey Nichols, £12. **2** Knee-length suède boot in darkest brown, with a small heel, has a strap inside to keep the leg of the boot in place, 6 gns. from Lotus, New Bond Street. **3** Peccary leather trousers, Italian-made, cost 50 gns. from the Man's Shop at Woollands. (To measure only). **4** Hand-made spale cradle log basket, price: £1 5s. 6d. from the Craftsmen's Market at Heal's. **5** Sturdy brown leather donkey, strong enough to sit on, makes an endearing décor item, £14 from Liberty's. **6** Bottle of Smirnoff Vodka, 35s. 6d. **7** Dark glasses tortoiseshell-framed in a rounded, slanting-away shape. French-made, 45s. from a selection at Woollands. **8** Handsome polished mahogany and stainless steel baccarat or 'chemmy' shoe, £11 17s. 6d. from Dunhill, Duke Street, St. James's. **9** Unpolished wooden salad or fruit bowl with a natural hide handle saddle-stitched in white. French-made, £6 16s. 6d. from Primavera, Sloane Street. **10** Amusing fruits and vegetables made of straw, 7s. 6d. from Liberty's. **11** Wolsey diamond-patterned crêpe nylon stretch stockings in many attractive colour combinations, 14s. 6d. from Woollands. **12** Danish hand-beaten pewter bangle with brooch to match, 31s. 9d. & 17s. 9d. respectively from Ostmo, New Quebec Street. **13** Four-track tape recorder with stereophonic sound in a light and dark grey case, made by Philips, 92 gns. including tapes, spools & microphone, from Harrods. **14** Tall vase in brownish-black earthenware made by Bernard Rooke, 10 gns. from the Craftsmen Potters Market, Lowndes Court, Carnaby Street, W.1. **15** Two heavy silk ties designed by Emilio Pucci, lined throughout and made in somewhat sombre colours, 3 gns. each at Woollands' Man's Shop. **16** Japanese standard lamp with stand of slim cane which rests in a weighted metal socket to prevent the lamp falling over. White shade is of rice-paper. 12 gns. complete to order only at The Eva 'Hauser Gallery, 281a Finchley Road, N.W.3.



**1** Scrolled book-ends in gold-tooled morocco leather come in wine, green & pale cedar, £13 15s. a pair from Asprey. They support Diana Cooper's *Trumpets from the Steep* (Hart-Davies, 25s.), concluding chapters in strange eventful history of peerless beauty in huge hat.

**2** Onyx-handled magnifying glass, £5 10s. from Smythson, W.I.

**3** Handsome library set in wine-coloured leather holding a stainless steel paper knife and extra sharp scissors, £4 3s. 9d., from Smythson.

**4** Sumptuous magazine rack of wine leather on a gilt frame, 15 gns. from Asprey.

**5** *Farewell Victoria*, by T. H. White. (Cape, 18s.) Reprint, with delectable contemporary engravings, of the strange novel that encompasses the whole of the Victorian era through the life of Mundy, the groom; obviously essential reading for all those, like me, spellbound by the wizard of Alderney.

**6** *Zoo in My Luggage*, by Gerald Durrell. (Hart-Davies, 16s.) Adorable wild and funny account of further beef-collecting chez Fon of Bafut, keen dancer and believer in curing coughs with whisky; written by one of the few animal-collectors who gives impression he's not doing it just to get away from people.

**7** *Pierrot*, by Kay Dick. (Hutchinson, 30s.) Fascinating information on history of character who's been around for four centuries.

**8** *The Connoisseur Year Book 1961*, by L. G. Ramsley. (Stanley J. Pratt, 30s.)

**9** *Jan of the Windmill*, by Mrs. Ewing. (Faith Press, 15s.) Tearful but smashing story of poor boy making good; mysterious adoption, kidnapping, epidemic and all. For Victoriana enthusiasts who like a good cry.

**10** *The Past We Share*, edited by Peter Quennell and Alan Hodge. (Weidenfeld & Nicolson, 63s.) Handsome picture book linking histories of English and American peoples; thoughtful present for die-hards who feel stern about jukeboxes.

**11** *The Infernal World of Branwell Brontë*, by Daphne du Maurier. (Gollancz, 21s.) Admirably sympathetic biography of the black-sheep brother to the three genius-girls.

**12** *To the Land of Fair Delight*. (Gollancz, 15s.) Splendid collection of three Victorian children's books; watch out for imminent Victorian revival, not a moment too soon.

**13** *English Hours*, by Henry James. (Heinemann, 25s.) Prettily produced edition of James's perceptive and living essays on English life and landscape (with charming line-drawings by Anthony Gross).

**14** *The Lotus and the Robot*, by Arthur Koestler. (Hutchinson, 25s.) Mor-dant and basilisk-eyed view of India and Japan, funny, deeply disenchanted and marvellously clarifying for those mixed-up about Zen.

**15** *Russia for Beginners*, by Alex Atkinson and Ronald Searle. (Perpetua, 21s.) Very funny, and without a doubt, dead accurate account of Russian travels by the intrepid two

who never actually got away; (Atkinson, who wrote companion *Guide to America* before actually going there, recently landed in New York with luggage crammed with Guides to Sweden).

**16** *Father Bear Comes Home*, by Else Holmelund Minarik. (World's Work, 9s. 6d.) Intoxicating further adventures of Little Bear (drawn by Maurice Sendak) on whom I have long doted; for tinies and arrested adults who know a book of real charm.

#### Not illustrated here, but no less recommended:

*The Concise Encyclopaedia of Continental Pottery & Porcelain*, by Reginald Haggard. (Deutsch, 6 gns.) Delicious jumbo volume, full of scholarship and prettiest pictures, affords any amount of pleasing fantasies involving self, crammed with expert information, nonchalantly identifying squiggles underneath priceless plates; lovely hobby-book for affluent, intelligent godchildren.

*Conversation with Max*, by N. S. Behrman. (Hamish Hamilton, 25s.) Best possible tonic for post-Christmas gloom; makes it clear, if one ever doubted it, that Max Beerbohm was the most enchanting man who ever lived; specially good on the magical Fageries—and if you don't know what they are yet, keep the book for yourself.

*My Wicked, Wicked Ways*, by Errol Flynn. (Heinemann, 21s.) Wildly unsuitable for Christmas stocking (except maybe for iron-livered pirates and freebooters) but an astonishing, sad and salutary book; not the show-biz epic one expects.

*Venice*, by James Morris. (Faber, 30s.) Obvious choice because it's so darned good and anyway who can possibly resist magical Mr. Morris—the man who can write about anything? To whom did I lend my copy?

*Clea*, by Lawrence Durrell. (Faber, 16s.) Because it's the completion of the Alexandria Quartet which has me totally hypnotized whatever anyone may say about over-writing and self-indulgence. While you're about it, invest in Durrell's *Collected Poems*, (Faber, 21s.) which I find difficult but superb.

*A Book of Pleasures*, compiled by John Hadfield. (Vista Books, 28s.) I always expect to see this kind of book on other people's coffee tables; for those with that kind of coffee table (or maybe for super-de-luxe loos with loose sheets of paper held down by that special pebble), this would undoubtedly be a suitable gift.

*A Partridge in a Pear Tree*, edited by Neville Braybrooke. (Darton, Longman & Todd, 25s.) Also comes into shiny gift-book class, but much better than most because of Christmas theme; some excellent little-known material, and nice decorations by Barbara Jones.

*Horrible*, by Tomi Ungerer. (Hamish Hamilton, 42s.) Funny and alarming book of bizarre jokes in line by clever French illustrator who combines pen-and-ink with photographs and engravings; small boys aim arrows at Old Master St. Sebastian, women live cheerfully in old-fashioned cameras, and car bonnets reveal intestines.

*The Drunk in the Furnace*, by W. S. Merwin. (Hart-Davies, 12s. 6d.) Splendid collection of new poems, including some beautiful poems about

his family, by young American of extraordinary gifts. If you haven't bought any poetry for years, reform.

*The Ballad of Peckham Rye*, by Muriel Spark. (Macmillan, 15s.) Brilliant, odd and beautiful small novel by the latest Sphinx of English Fiction; I am alarmed by Miss Spark, but she makes me laugh in the nick of time.

*A Life in the Theatre*, by Tyrone Guthrie. (Hamish Hamilton, 25s.) Delectable dedicated autobiography, wise and unexpectedly benign; faith-restorer for those who have recently abandoned the Living Theatre.

*Wake Up, Stupid*, by Mark Hamis. (Deutsch, 15s.) The funniest, wildest and wisest novel of the year, written in the form of letters. At the risk of sounding like a scold, I can't think why you haven't bought it already.

*French Provincial Cooking*, by Elizabeth David. (Michael Joseph, 35s.) A blessed boon for tired cook-hostesses, and any way super reading.

*The Biting Eye*, by Andre François. (Perpetua, 42s.) Marvellous cartoons and drawings by one of the most original wits and inspired draughtsmen in the business; you ought to know him better anyway.

*The Sign of the Fish*, by Peter Quennell. (Collins, 21s.) Silky oblique autobiography, beautifully written.

#### Especially for children:

*The Sapphire Treasury*, edited by Gillian Avery. (Gollancz, 15s.) Good stout anthology of high-class material; includes Stevenson, Lear, Charlotte Yonge and Mrs. Ewing.

*Fairy Tales*, by Oscar Wilde. (Bodley Head, 18s.) With nice drawings by Charles Mozley; I am not an addict of the stories myself, but others feel otherwise.

*Eleanor Farjeon's Book*. (Puffin, 3s. 6d.) The best stocking-filler you could find.

*Santa Claus*, by Compton Mackenzie. (Dent, 15s.) Just a touch whimsy, with fairies wrapped in moonbeams and such, but I'm strong and can take it all; looks very pretty, too.

*The Fishing Party*, by William Mayne. (Hamish Hamilton, 6s. 6d.) Lovely story for the very young by distinguished writer capable of giving pleasure to reader-aloud as well as listener.

*The Penny Fiddle*. Poems for children, by Robert Graves. (Cassell, 12s. 6d.) This you must buy and keep. Illustrated by peerless Mr. Ardizzone.

*Illustrated Treasury of Children's Literature*, edited by Margaret Martignoni. (Collins, 30s.) Mammoth job with a bit of absolutely everything, heaps of pictures, some of them the originals and jolly good too. It makes me faintly dizzy to whisk from snippets of Babar to Pooh to Little Women to Gulliver to Tom Sawyer, but I reckon this is value.

*Two Little Savages*, by Ernest Thompson Seton. (Ward, 25s.) A classic from 1903; devotees of Lobo the Bear and Krag the Kootenay Ram—where can I find them now?—are going to read this through blinding tears of nostalgia; there are once more, oh bliss, footprints in the margins.

*The Wonderful Garden*. Nine Unlikely Tales, by E. Nesbit. (Benn, 12s. 6d. each.) There's nothing I'd rather buy; anyway you want your whole set to be complete, don't you?



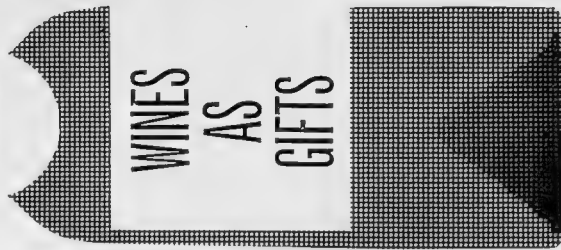
## The difficult customer



It's the hardest choice of the lot, but even the most selective should find something that pleases in this list. **1** Chiné printed cotton toilet bag with slippers to match. In vivid Italian blues and purples, 67s. 6d. from Dickins & Jones. **2** Golden apple paperweight, £4 from Smythson, New Bond Street. **3** Four teas from six that include the finest Indian and China, all packed in a delightful red box. 3 gns. from Fortnum & Mason. **4** From the Chiltern Herb Farm, three jars of dried herbs, mixed for use with meat, fish or mushroom dishes. They come in a wooden cupboard, £1 7s. 6d. at Harrods. **5** Covered coat hanger in pale yellow, blue or pink trimmed with lace, 2 gns. each at Presents of Dover Street. **6** Stainless steel pocket pruners in a pigskin case, £2 12s. 6d. from The Kenbarry, William Street, Knightsbridge. **7** A bottle of Harvey's Bristol Cream Sherry, 24s. 6d. **8** Guns and puffs of smoke pattern a cork-lined jar for tobacco or cigarettes. In two sizes, 66s. 6d. & 96s. at Marshall & Snelgrove. **9** Useful reminder jotter for businessmen. In black seal grain morocco leather (other colours, too), it has a compartment



in the back for extra paper and a refill pad is provided. £3 7s. 6d. at Asprey. **10** French cigarette box of softest black leather. The square gilt handle slides back the lid. £5 15s. from Marguerite d'Arcy, York Street, W.1. **11** Pigskin zip-fastening tobacco pouch with pipe compartment. Pouch £1 12s. 6d., pigskin pipe, £2 5s.; both from Simpson, Piccadilly. **12** Boxed Cooper Oxford jams and marmalade, 17s. 6d. from Harrods. **13** Toilet preparations for men by Floris include pre-shave, toilet water and after-shave, all packed in a wooden crate, £2 5s. 9d. **14** Slender bottle of bubble bath with Aquamarine perfume by Revlon, £1. **15** Print from the folder of Picasso's *Blue Period*, 42s., from a collection of fine print folders of Impressionists & Moderns available at Eva Hauser, 281a Finchley Road, N.W.3. **16** Children's Colouring Toy, a new idea devised by Charles Eames, with quaint animals and dolls in sections that can be put together and coloured. 10s. from Heals. **17** Heavy gilt paperknife set with different coloured quartz, price: 6 gns. from the John Cavanagh Boutique, Curzon Street W. 1.



## The psychological bottle

BY PAMELA VANDYKE PRICE

FRANKLY—as saleswomen always start by saying when they're going to be bitchy—it's quite useless, with wine, to give as you would be given unto. Once I sent a vilely expensive old Burgundy to a dear friend who was a vaunted connoisseur. He wrote and thanked me, saying that it had arrived on a Saturday morning and been drunk with roast beef and pickles for lunch. Jolly good luck to him of course—but I think he'd have been happier with six bottles of good Beaujolais. I drank that Burgundy two years later, in company with some of the wine trade, and it was so superb that poems practically sprouted from the tops of all our heads as in a fearfully erudite sort of strip cartoon.

Some people like bottles—or halves—for knocking back every day, others like the special single bottle, to croon over and produce when one goes in for the trailing-one's-mink-in-the-gutter type of understated ostentation. Bottles in the "good, honest plonk" category need rather more careful selection than those you buy when expense is no object, and some cheap wines are capable of ruining the most aggressively good meal. But, startling though it looks when I list them, I've drunk and can recommend *all* the wines in this article. The table wines would all be suitable for Christmas dinner drinking, the less expensive ones are ideal for those times when you wish to send or bring a bottle to your hosts for immediate consumption.

To mount the *thought that counts* attitude, you might make up selections for comparison, such as the fresh, fruity ALSATIAN RIESLING 1959, 12s. 6d., and the YUGOSLAV LUTOMER RIESLING 1953, 7s. 6d., both excellent light dry white wines (branches of Arthur Cooper). Or you could add the similar hock type wine from CHATEAU TAUBILK, the answer to people who say no good wine is ever let out of Australia. Then there is a medium dry Graves, called BEL ENCLOS at 9s. 3d.-5s. 2d. (Mallory of Leeds) and a white wine from the Médoc, CHATEAU LOUDENE 1957, 12s. 6d. & 5s. 3d. (branches of T. Foster), both good light white wines perhaps for serving with cold turkey, or a new dry wine from the Tarn, GAILLAC SEC, 8s. 4d. (from Arthur Abell of Isleworth) and a Pouilly-Fuissé 1958 that will surprise people who have suffered from some of the very indifferent Pouilly-Fuissés inflicted on us so often, 12s. 6d. (Morgan Furze).

You could give a friend three or six each of red and white, too. There's the robust, satisfying ST. EMILION, 8s. & 4s. 6d. (Gaskarth of Altrincham), the smooth claret, CHEVALIER DE LA ROSE, 10s., 5s. 6d. (Andrew Collie of Aberdeen), the moreish 1957 BEAUJOLAIS, 9s. & 5s. (Young & Saunders, Edinburgh), and the full but soft and fragrant CHATEAU ROUBAUD 1958 from the Costières du Gard, 7s. 9d., from Christopher, which will please those who like a southern-style wine that nevertheless isn't at all harsh. These are wines to knock back, but you can really discuss and assess the following—and some assorted halves would be perfect for anyone who enjoys a drink with their solitary supper: the Beaujolais, CHATEAU DE PIZAY 1957, 12s. 6d. & 6s. 9d. (J. H. & J. Brooke), smooth and fresh; the claret, CISSAC 1955, 9s. 6d., & 5s. 3d. (Lyons' Southwark St. Cellars), which is a Médoc picked by Lyons' buyer as outstanding; the elegant St. Estèphe, CHATEAU LA ROSE CAPBERN 1955, 11s. 6d. & 6s. 3d. (from J. J. Norman of Exeter), the robust, full-bodied Pomerol, GAZIN 1953—good with grills and game—13s. & 7s. (branches of Arthur Cooper). And if you want to catch your guests or loved ones with something first-rate from an off year ply them with the CHATEAU PALMER 1956, 13s. & 6s. 6d. (Tylers).

For the single special bottle, there's the fine, elegant old Burgundy, MUSIGNY, COMTE GEORGES DE VOGUE (*Vieilles Vignes*), 1945 (*Tirage du Domaine*)—the lot, in fact at 50s. (Young & Saunders), or more meekly

but still a glorious wine, the French-bottled VIGNE DE L'ENFANT JESUS 1955, 33s. & 17s. 6d. (Fortnum & Mason). For some people, a present of a magnificent half bottle or two is a more luxurious present than one more ordinary bottle. As Burgundy is always popular at Christmas, you might also consider the NUITS LA RICHÉMONE 1952, French-bottled, 20s. (I. T. & J. Gaskarth), which is excellent value. The white Burgundy CORTON CHARLEMAGNE 1958 (*Louis Latour*) is another superb bottle, 26s. 6d. (Sacccone & Speed). In claret, there's the CHATEAU LYNCH BAGES 1945, a great big Pauillac, which I once served to Burgundy-lovers who enjoyed it so much they asked if it really *was* a claret, 26s. (Andrew Collie), the unusual and fine red Graves, CHATEAU MALARTIC LAGRAVIERE 1950, 16s. 6d. (Hedges & Butler), which is remarkably cheap for a château-bottled wine of this age, the red Graves, DOMAINE DE CHEVALIER 1953—usually associated with a white wine which is, of course, made too—château-bottled, 23s. 6d. (Stodart & Taylor) and the fine, firm CHATEAU CALON-SEGUR 1952, château-bottled, 25s. (Lyons).

Two of the very finest 1953 clarets I have had recently—and they would be fine drinking for some time, I should say—were the Graves, LA MISSION HAUT BRION 1953 (château-bottled, 24s., Skinner & Rook, Nottingham), and one from Macau, CHATEAU CANTEMERLE (château-bottled, 24s., 12s. 6d.—and a magnum for 48s., Mallorie). Both would enhance any table. Among German wines—for which untold gold can be paid—I'd pick the Moselle, BERNKASTELER SCHWANEN SPATLESE 1955 estate bottled, Reinhard'sche Gutsverw. 25s., 13s. (Morgan Furze).

In the bottles that always rank as "safe" choices, sherry and port are obvious. I've previously praised the Spanish-bottled CARICIA MANZANILLA, 20s. (Stodart & Taylor), but you might pair this for comparison with Fells' MANZANILLA, 17s. 6d. (Skinner & Rook), which seems to me superb. Or you could give two Spanish-bottled sherrys by adding the beautiful, nutty BERTOLA AMONTILLADO 50, 18s. 6d. (Caldbeck of Phipson). For a true fino that not everyone will know, try ELIZABETHA (19s. Avery of Bristol). As regards port, my personal choice would be the very fine old tawny, DIRECTORS' RESERVE, 24s. 6d. (Cockburn & Campbell, London & Edinburgh), plus, maybe, the crisp white apéritif port, CHIP DRY, 23s. (Fortnum & Mason)—a sound choice for uncle or aunt, I should imagine. A real oddity, which even the shrewdest would be hard put to identify—or price—is a fine old Marsala. I had the one called VIRGIN at a lunch with some of the wine trade and it was delicious with the soup, having a faintly burnt, sunny taste, but no one guessed what it was, 13s. 9d. (Cockburn & Co., Leith, London and Edinburgh)—a nice present for a connoisseur.

Then there are two off-beat bottles, suitable either for the person who has everything—I gave one of them to a millionaire—or, where oneself and one's guests are concerned, for drinking at a buffet or informal meal, such as those sessions of eating up the bits of bird or beast. One is the Portuguese green wine, very slightly sparkling, in a half-litre bottle, which makes it a good size for a twosome; white, dry LAGOSTA, 9s. 9d. (Army & Navy Stores), the other is the Tarn wine, GAILLAC PERLE, very dry and also very faintly *pétillant*, 13s. 6d. (Arthur Abell). And the house of Martell have just introduced a new liqueur brandy, called MEDALLION, which, in price is below the high ranges of the very fine and special—yet which will not let you down as regards quality, 52s. 6d. (Robert Jackson). This has novelty value—but so has the notion of Grant's, the whisky firm, who recently demonstrated that their STAND FAST goes quite wonderfully—on the rocks—with caviare.

And, thank goodness, when in doubt as regards what to serve, there is always Champagne, Champagne, Champagne. . . .



## GOOD LOOKS

BY

ELIZABETH

WILLIAMSON

## Glitter gifts

... and there's no need to fear that the shine will rub off. You can safely buy any of this constellation of cosmetics without ever having seen the bottles on the girl's dressing-table or glimpsed the brands she keeps in her bag. Items illustrated: A gilt column of ballpen proportions holds Lancôme's magic formula **Magie**, which is rolled on. The airtight container makes it longer-lasting (3 gns. in a presentation box with a gilt funnel for transferring scent). . . . The gold-and-white barber's-pole pack holds a good supply of Charles of the Ritz **Ritual** talc. . . . The circular compact in basket-worked gilt has a pearl sitting on a cushion of mother of pearl (£5 17s. 6d. from Haleyon Days, Brook Street). . . . A jazzy box carries the open invitation for a filling of Charles of the Ritz made-to-order powder. The pine cone of green Lalique crystal is topped with gilt, suspended from Christmassy red ribbon. Raphael's nostalgic **Replique**, celebrating its first Christmas in England, is within (37s. 6d. from Galeries Lafayette, Harrods). . . . Two ounces of the young and witty **Crescendo** is poured into a big *boule*, costs £10 4s. for the newest and nicest French flavour, from Lanvin. . . . The strictly tailored oblong of perfectly turned gilt holds a same-size mirror, a measure of Revlon's hard-to-beat **Love Pat**. It matches the lipstick case in the bottom of the glass with its glint of brilliants (the pair cost 84s. 6d., with refills) . . . Yardley's pink and pearly **Air Flow** hand cream in a rosy pack which dispenses enough to protect hands from raw weather. . . . The French opaline bottle of flawless shape would hold cologne or even shampoo (17s. 6d.). White powder bowl supports a ring of gilded Grecians (£2 17s. 6d., both from Haleyon Days).

Not pictured here, but appealing, are 1. a beauty diary in French Morocco leather, packed with 26 pages of beauty lore by Elizabeth Arden. 2. A gilt mesh sack holding French of London's four favourite mixtures: rum, plus egg, medicated and lemon cream, all for 4s. 3d. 3. A lighted candle pack housing Dorothy Gray's skin perfume and bath essence in **Midnight** or **Elation** (10s. 3d.). 4. Pretty soap to encourage the young to clean and care for their skin—is Guerlain's *Jeune Age* in a ribboned Christmas packing (six tablets for 9s.). 5. Hardy Amies' *Amie*, a lush, flowery scent which drifts through his scent, cologne and talc in a smart blue and white box for 35s. The young, and flirtatious *Fun* is also available. Glass urn from Casa Pupo.

PRISCILLA CONRAN



LORD KILBRACKEN

# Confessions of a present bungler

I AM absolutely the worst person in the world at buying Christmas presents—or, for that matter, at buying birthday presents, wedding presents, or presents for *any* particular day or occasion. I deeply envy all those methodical, well-ordered souls—and most TATLER readers, I'm sure, are among them—who make out an exact list of all those deemed worthy (or expedient) to be remembered; and who then, guided by tempting ads or by some natural, inborn instinct, or both, proceed to couple the right gift with the right name with unerring appropriateness. These, whom I call Professional Givers, have my esteem and admiration, and I simply come nowhere near their category at all.

But I am reasonably good, I think, at something different, indeed the precise opposite: the giving of *un*Christmas presents (or unbirthday presents, or even unwedding presents). If I ever see something in a shop window which, as I at once know, would exactly suit my sister, or my girl, or that important business prospect, I buy it there and then. It would be impossible to save it for an appropriate occasion; I would eat it myself, or read it, or wear it, long beforehand, and would only be left, like Winnie-the-Pooh, with a Useful Pot To Put Things In when the right time came. So I present it, Amateur Giver that I am, at the earliest possible moment.

The Professional Giver, on the contrary, is essentially a planner. She (they are usually a "she") starts scheming weeks—or months—ahead.

By the end of October, at the latest, thoughts of Christmas are already active in her mind. The list of potential recipients is forming there, if indeed it has not been carefully put away in a remembered drawer from the previous December, and now requires only one or two deletions—those who forgot, those who disappointed, those who quarrelled, those who

disappeared—and one or two additions for the year's new friends.

By mid-November the list is complete, and the general principle of each gift has been decided on. By today at the latest the final, exact choice has been made and the orders sent to the shops; they will arrive with all the time in the world to avoid that perennial terror, the Christmas rush, and will be complacently sitting on their recipients' hall tables, beautifully done up in beholled paper and tinsel, by 20 December.

That is just about the day when I begin to realize that Christmas is coming. A terrible inertia at once seizes me. Four days of suppressed panic go by before I can do anything whatever about it—which means, inevitably, that I always do all *my* Christmas shopping on Christmas Eve. I must say that many others appear to suffer from the same shortcoming. Everybody in the world seems to be in every shop I enter—and everything, besides, seems to have been bought already. What remain, in fact, are apparently those gifts which have already been universally rejected; and they, moreover, seem to be thoroughly second-hand, having been experimentally handled by everyone in town for two or three weeks.

Worse, I am totally unprepared. I enter with a mental list, a *very* mental list, of people I'd like to give things to—and of people I *have* to give things to—and with the pathetic hope that instinct will guide me. Nothing of the sort happens.

That is another thing about Professional Givers. I have accompanied them to the most unpromising places—a country town, or even a small village with a post office and two not-very-general stores. Within 20 minutes, I have given in; I have fallen back on chocolate or cigarettes, all very well in their way but really an admission of defeat. Not so the Professional, who will re-emerge shortly with a

magic selection of thoughtful things, mysteriously acquired from unknown, unexpected places: fishing tackle of a special, important kind, which is exactly what little Tommy has been dreaming about; or a brooch of tarnished Irish silver (to be shingly polished that evening) from the forgotten junk shop down the road, which Brigid will simply love; or a first edition of Jane Austen, no less—battered and torn it's true, but just what Uncle Cyril will treasure for ever. And the maddening thing is that the Professional will have spent less than I have.

So, on Christmas Eve, I wander despairingly around the packed-solid department store, finding everything unsuitable (or *much* too expensive). By half-past four, with only a couple of inadequate gifts acquired, the final panic breaks loose. Either of two things happens: I start buying wildly—anything and everything which comes into view, irrespective of price or suitability, in the hope, never realized, that things will sort themselves out in the morning. Or else I go to a bookshop. Books, after all, are always safe, or so I like to assure myself—though this year, in particular, there is at least one pitfall to avoid.

I suppose there are thousands, even millions, who share my difficulties. I suggest it is high time, therefore, for a new service to be provided by some enterprising opportunist—it might be called Father Christmas Limited. For a small fee, this Father Christmas himself would take over all one's troubles, if provided with the few necessary basic details: a simple list of names and addresses, with notes as to sexes, ages, vocations, eccentricities—and price ranges. He would choose, buy, write greeting cards, pack, deliver—preferably by reindeer. Such an enterprise, I know, would at once have *my* patronage. Besides, it would enable a few of the Professional Givers to put their strange talents to work professionally.



ESPIONAGE BY MINETTE SHEPARD

COUNTER SPY *on off-beat extras*

SHRIMP TOKENS can be obtained from Young's Shrimp Shop, 1 Beauchamp Place, S.W.3. Each token costs 7s. 6d. which includes a post-paid reply, on receipt of which the shop will send off a 7 oz. pot of potted shrimps. Young's also have a similar token for cream costing 6s. 6d.

HAIRDRESSING TOKEN in the form of a Christmas card (with a design of a coy angel, a lock of hair and a pair of scissors) is offered this year by Alan Spiers, 27 Berkeley Square, W.1. It can be for any amount—to cover just one wash and set, or for a whole year's appointments. Also available from their Bristol branch at 54/56 Park Street.

JIG-SAW PUZZLE library subscription for a puzzle enthusiast. The British Jig-saw Puzzle Club at 169 Sloane Street, S.W.1, is open from 11 a.m. to 3.30 p.m., Mondays to Fridays, or puzzles can be changed by post. Subscription for one month is 10s., three months 25s., six months 2 gns. or one year £3 10s. (postage extra). Puzzles can be changed as often as you like.

FOREIGN BOOK gift service is offered by Harrods specially for the benefit of domestic help or *au pair* girls—a number of books are sent each month carefully chosen to suit each individual. As ages and interests vary, a dossier is kept of each person. Books are available in Spanish, French, German and Italian.

BOOK CLUB SUBSCRIPTION is offered in four categories by the Times Book Shop, 42 Wigmore Street, W.1. Their *Monthly Book Service* comes under four headings: non-fiction, 12 gns. a year; general novels, 9 gns. a year; detective thrillers, 7 gns. a year; and light romantic novels, 7 gns. a year (all including postage). Books are chosen by the Club, but people who want to choose their own can make special arrangements.

COOKERY CLASSES at the Cordon Bleu School can be covered by a gift cheque. Preliminary course of 12 lessons twice weekly for six weeks (or once weekly for 12 weeks) costs 15 gns. Intermediate course of six lessons twice weekly for three weeks costs 9 gns., or twice weekly for six weeks, 15 gns. Details from the school at 31 Marylebone Lane, W.1.

DROP OF SCOTCH that's extra special—a fine rare Slaintheva Scotch—is now available on the home market. Bottled by Ainsley, Dunn & Co.,

it was previously for export only. Each bottle bears the name of the recipient lettered in black on the label. Price: 45s. including inscription, from Ainsley, Dunn & Co. Ltd., 35 Bury Street, St. James's, S.W.1. (TRA 5901).

JAFFA ORANGES or grapefruit can be sent to friends direct from the grower in Israel. Gift boxes weigh about 45 lb. Prices: box of oranges, 45s., grapefruit 43s. (delivery charges in England included). Orders with cheque to T. J. Poupart Ltd., P.O.B. 77, Covent Garden, W.C.2. Orders for Christmas or the New Year should go off at once, but you can arrange for orders to be sent up to the end of April.

SAUNA BATHS at Finland House, Haymarket, for the sort of gift that's also a tonic. Cheque could cover a course of ten sessions. With massage the price is 10 gns., without massage, £6. The baths are open from 10 a.m. until 7.30 p.m. on Mondays and Wednesdays for women, Tuesdays, Thursdays, Fridays and Saturdays for men.

YEAR-ROUND window boxes can be arranged through Russell's, Earls Court Road, who will change the boxes four times a year using stock or cinerarias in the spring, geraniums, petunias &c. in the summer, chrysanthemums in the autumn, and evergreen shrubs, solanums and bulbs in the winter. A really splendid display would cost about £16 a year for a 4 ft. window box, but could be slightly less.

COX'S ORANGE PIPPINS specially selected and covered in *Pliofilm* (which enables them to breathe outwards only) can be sent to friends in 12 lb. boxes by Entwistle & Bacon Ltd., Stanford Court, Worcestershire. Each box costs 27s. 9d. post free. Without *Pliofilm*, but still perfect apples, a 12 lb. box of Cox's costs 26s. There is also an Apple Aristocrats Club by which a box of apples is sent every month containing 12 lb. of the best variety of the season. Cost for three months is £2 18s. 6d. (subscriptions to be received not later than 31 December).

FRUIT BY WIRE can be sent to most places in the British Isles, United States and Holland. Telefruit run a service on similar lines to Interflora and baskets of seasonal fruit can be ordered from their agents from about 1 gn. upwards. Details from Telefruit Ltd., 42 Store Street, W.1. (MUS 1836).



If there's someone who rates a sky's-the-limit remembrance—or someone who wants to give you one—you can't go wrong this Christmas with any of the little items shown here. . . . The brooch above of a Paradise Flycatcher has brilliant-cut diamonds offset with rubies and emeralds set in platinum and 8 carat gold (£1,515, from Garrards, Regent Street, W.1). . . . Opposite (The magnificent Maltese Cross brooch) can be worn as a brooch or pendant. It was made 70 years ago and is entirely set with diamonds in gold (£1,100, from J. W. Benson, Old Bond Street, W.1). . . . Perfect emeralds are a rarity. In this modern necklace they are perfectly matched both in size and colour and their brilliant green is intensified by a background of diamonds. The necklace is set in platinum (£2,500, from Rood, Burlington Arcade, W.1). . . . The diamond and emerald ear-rings are also from Rood (£1,350). . . . The curl brooch is made of a combination of brilliant and baguette diamonds set in platinum to intensify the colour of the stones (£2,675). . . . The three matching eternity rings, also set in platinum, are of brilliant-cut diamonds, and (the centre one) of baguette diamonds (brilliant-cut, £195 each, baguette, £395; all from Kutchinsky, Brompton Road, S.W.3).

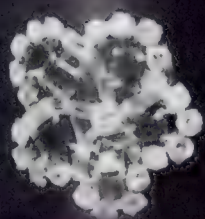
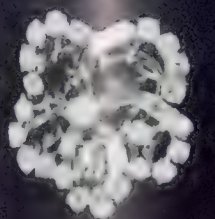
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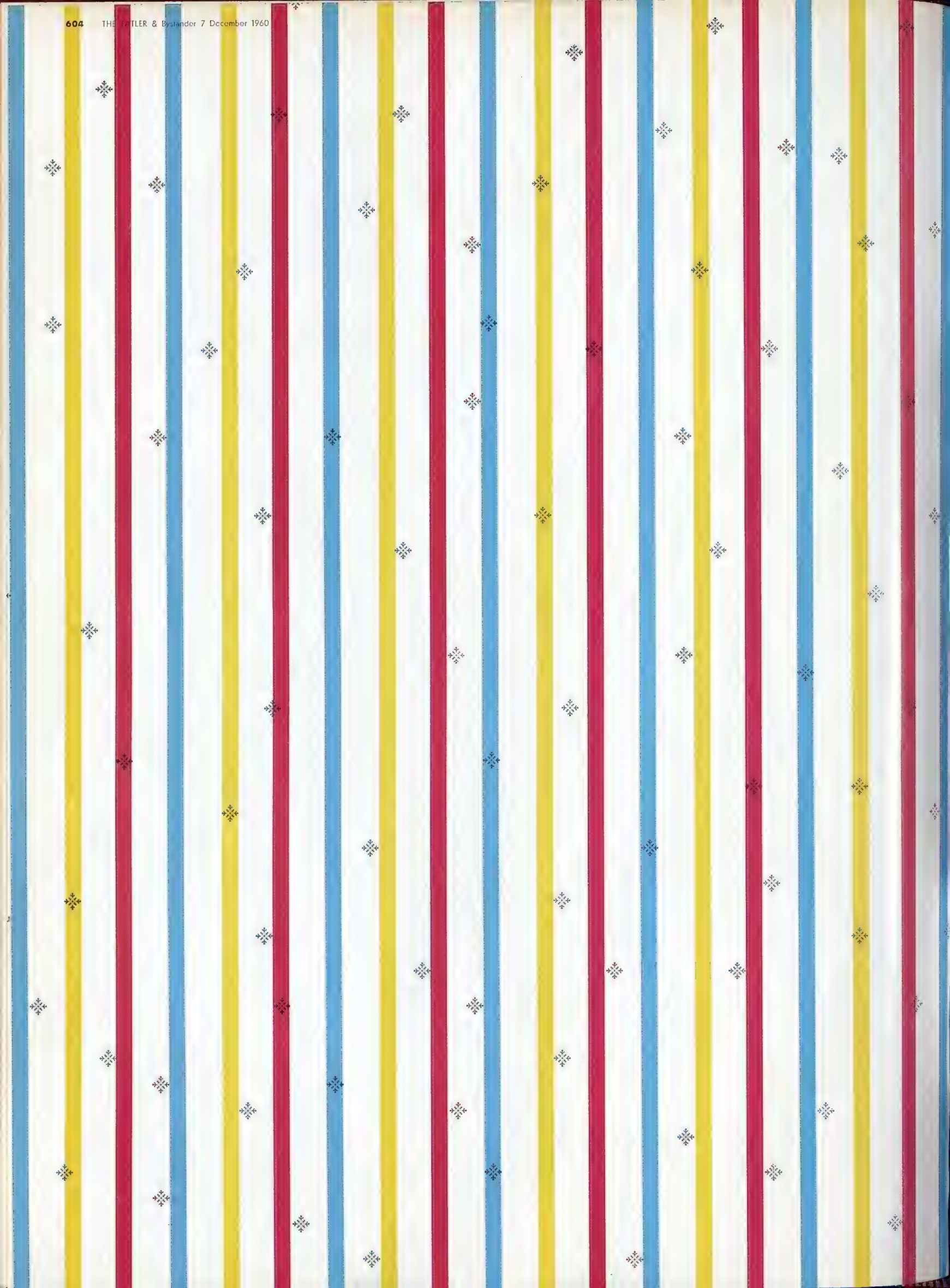
*Something to  
remember you buys*



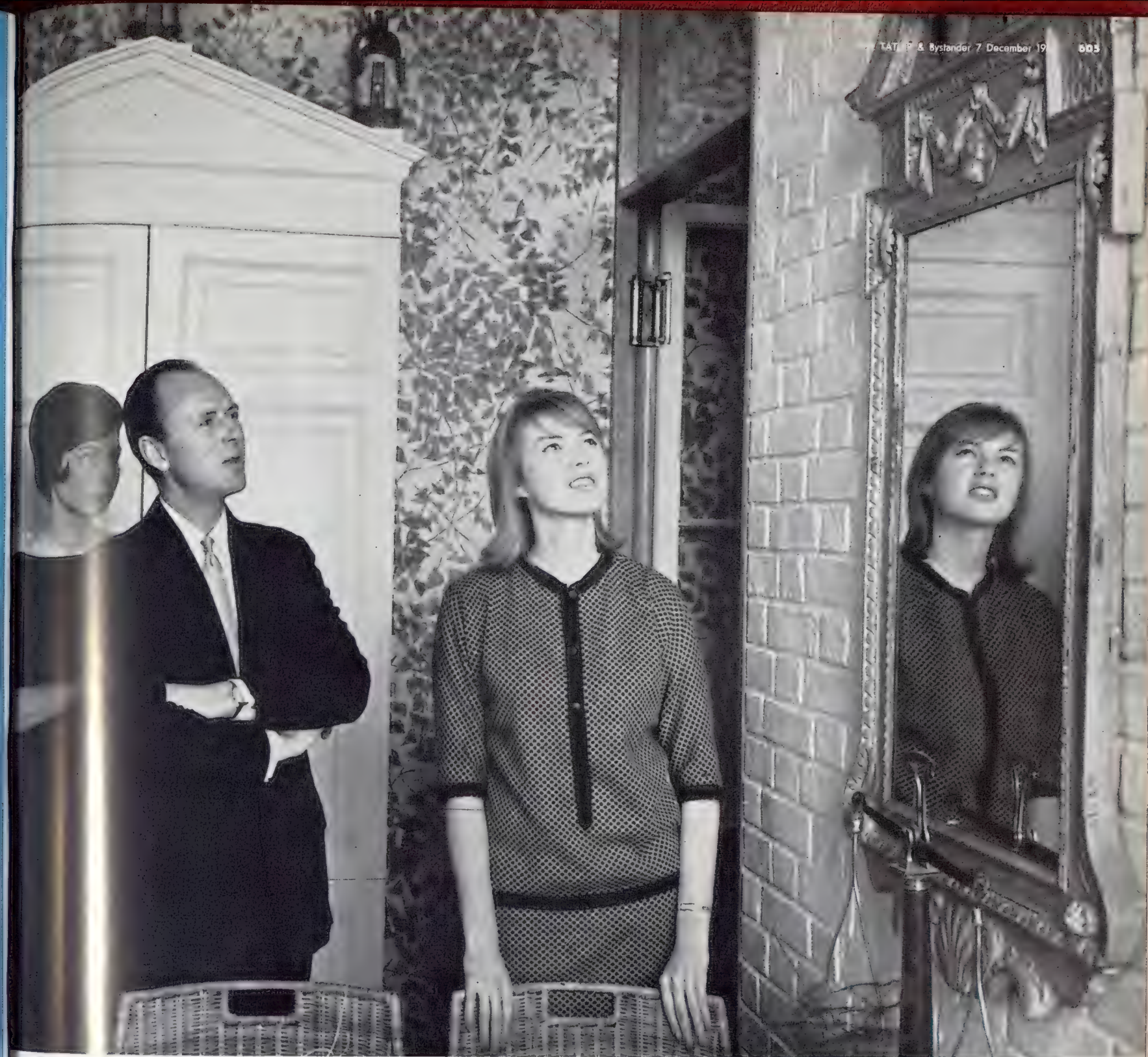
and what more lasting than  
diamonds?











*What goes on walls: Mr. Michael Inchbald starts off with a lecture on a mirror at his Chelsea home where most of the classes are held*

# THE DECOR ACADEMICIANS

*What goes on floors: Mrs. Inchbald discusses the merits of various carpet samples*



*Most people learn about design the hard way while decorating a new house. And judging by the old ideas that get lifted and the new ones that go wrong, it's pretty clear that good taste needs a teacher*

**ROBERT WRAIGHT** describes a venture along these lines (overleaf) with pictures by **ALAN VINES**



## THE DECOR ACADEMICIANS *continued*



UPHOLSTERY, how to do it and how to make curtains, bedspreads, lampshades & Co., is the province of Mrs. Ann West. Problem under survey (left) is the reupholstery of a fine antique French footstool



SCULPTURE lessons take students to museums or to the artist's studio—in this case that of Mr. Philip Turner



CABINET MAKING, antique repairs and the restoration of paintings are taught by Mr. A. Goldsmith, here superintending a chair-mending session with two students, Miss Judith Fox & Miss Susan Vignoles

COULD you re-upholster a sofa and repair an antique chair; discuss the American influence in architecture and the use of antiques in modern interiors; tell Louis Quinze from Louis Seize; create a unified colour scheme for your flat and analyse your taste in silverware and glass; talk intelligently about modern painting and sculpture and make your own lampshades, curtains and bedspreads? I know of at least 10 women who could give a pretty honest "yes" to all or most of these questions and to lots of similar ones. The women—most of them in their early twenties, but a couple not so young—are the first graduates of a new academy of décor—the brainchild, headache, pride and joy of Jacqueline Inchbald, 29-year-old wife of interior designer, Michael Inchbald.

"My husband jumped on the idea at first," says Mrs. Inchbald. But she persisted, and with 10 pupils—each paying 100 guineas for "a concentrated 10-week course of lectures and practical classes concerning every aspect of interior design and decoration"—lessons began this autumn in the Inchbalds' Chelsea home, a large Victorian house metamorphosed into a striking proof of the theory that the antique and the modern can be married with every prospect of living happily ever after.

A furniture designer lectured on furniture since the industrial revolution, a surveyor opened the pupils' eyes to the intricacies of buying a house. Trips were made to stately homes and to artists' studios. Mr. Inchbald showed work in progress at a client's flat and held weekly discussions with the girls.

John Bannerman, another interior designer, coached the girls in Selective Taste—that's "the art of making a choice." You choose a particular teaset, carpet or a piece of furniture and you learn to understand the reasons for making that choice by analysing the features of design, proportion, functionalism and so on. In this way a positive taste is developed.

I asked Mrs. Inchbald whether all this meant that a batch of fully-fledged interior decorators and designers would be turned out every 10 weeks. This gave her an opportunity to tell me of her dreams of one-year, or even two-year, training periods. The present short courses—a new one starts in January—are simply "intended to instruct interior design students but will prove as informative to anyone interested in decorating a house." What each pupil gets out of such a course will vary, naturally.



EXTRA-MURAL jaunts include visits to places like Apsley House where Mrs. Helene Hayward lectured on porcelain. On the table, the Waterloo gilt centrepiece

"But it opens their minds to design in all spheres. They learn, above all, how much there is to learn. It's better than a finishing course and it's as realistic as taking a cookery course to stop a husband looking at other women's cooking!"

For the more seriously intentioned it may result in an entrée to any of a score of interesting careers. Now, when Mrs. Inchbald is asked by an antique dealer for an assistant or by a magazine for a colour consultant, she will be able to help them. Soon, too, she believes, there will be many opportunities for her pupils as decorating consultants to customers in big stores.



PAINTING lectures among the most popular—are given by Mr. Trevelin Hopplestone whose classes cover the development and expression of modern art

TEXTILE studies form an important section of the décor course. The teacher is Miss Mary Oliver who lectures on history, manufacture and use of fabrics



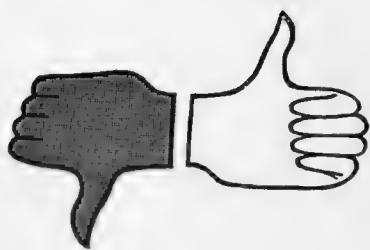
CLOCKS and watches are covered by Mr. Cecil Clutton. Inchbald home once housed the famous Ilbert collection



ARCHITECTURE classes are conducted by Mr. Stephen Garrett, architect and industrial designer. Muralist Mr. Martin Battersby (below) lectures on trompe l'oeil







# VERDICTS

## The play

**The Bride Comes Back.** Vaudeville Theatre. (Jack Hulbert, Cicely Courtneidge, Robertson Hare, Margaret MacCourt.)

## The films

**La Joconde.** French cartoon. Director Henri Gruel.

**L'Avventura.** Director Michelangelo Antonioni. (Monica Vitti, Gabriele Ferzetti, Lea Massari, Dominique Blanchar.)

**The Plunderers.** Director Joseph Pevney. (Jeff Chandler, John Saxon, Dolores Hart, Marsha Hunt.)

**I Aim At The Stars.** Director J. Lee Thompson. (Curt Jurgens, Victoria Shaw, Gia Scala, James Daly.)

## The books

**Siriol Hugh-Jones** recommends some books for Christmas in a special gift section on page 597 this week.

## The records

**Dance With Kid Ory, Or Just Listen,** by Kid Ory.

**Ole Man River,** by Bob Wallis.

**Traditional Jazz,** by Ian Menzies & the Clyde Valley Stompers

**Invitation To The Ball,** by Kenny Ball.

**Jazz Parade, Vols. 4 & 5,** by Chris Barber.

**Acker Bilk,** six 7-in. standard play records.

## The galleries

**Lyonel Feininger,** Arts Council Gallery.

**Oskar Kokoschka,** Marlborough Fine Arts Gallery.

ANTHONY COOKMAN ON

## THEATRE

### Miss Courtneidge to the rescue

A MINOR THEATRICAL MYSTERY SOME years ago was the astonishingly long run of what most of its critics took to be a thoroughly bad farce called *The Bride And The Bachelor*. If any critic has been conscientious enough to wonder meanwhile if he might conceivably have made a mistake, here is its sequel to reassure him. *The Bride Comes Back* at the Vaudeville is as like its predecessor as one pea to another, and if it is not to be written off as a bad farce it can only be on the ground that there are no bad farces but that some are better than others.

But that is by no means the end of the matter. Presumably *The Bride And The Bachelor* flourished for 17 months not on its own merits but on the likeability and farcical skill of its comedians. Miss Cicely Courtneidge and Mr. Robertson Hare are in their original parts as the Hampstead housewife with occult powers and her perplexed husband; and in place of Mr. Nauntun Wayne we are well served by Mr. Jack Hulbert as the genie come from heaven, as Miss Courtneidge confidently supposes, to do her bidding.

He is appropriately disguised as a blandly smiling, elegantly garbed Harley Street specialist. These three know well how to create cosiness on the stage, and in that atmosphere may not even a bad farce (and Mr. Ronald Millar, the writer of some good, rather serious plays in the past quite understands the formula to which he is working) carry the Christmas spirit on from one year's end to another?

Miss Courtneidge sets the thing going quite perfectly. Outside the window snow is falling seasonally on Hampstead, within the lounge hall the tall green tree glitters with

lights and artificial frost. The audience, happily aware that it is getting off on the right foot, is doubly sure about it as soon as Miss Courtneidge staggers in. This warm-hearted, important, breathless woman caught up in the last throes of Christmas Eve shopping is, as her husband points out admiringly, the embodiment of Christmas rampant.

What Mr. Hare naturally neglects to point out is that most of the incidentals of the entertainment are in Miss Courtneidge's charge, and that they will be put over with a split-second sense of timing. Long after happy Christmas parties have forgotten exactly what happens at this point or other of the story they will remember Miss Courtneidge struggling at a loss for words with elusive rubber snakes, trying to keep her feet in a bewildering whirl of paper streamers and even sitting down (twice) on the sharp holly leaves. These are "turns" which remind us that on the plane of seasonable burlesque she was without a rival in the revues of her day.

These turns, alas, become less frequent as the story of the farce exerts its charms on her. When she last held the magic bowl up to the moonlight she had a hysterical daughter to marry off. This time the hysterical daughter has flung sardines at her husband and left him flat. Miss Courtneidge must make reluctant use once more of her magic powers. The arrival of Mr. Hulbert suggests that they are working as well as ever and the good mother beams with satisfaction.

The great thing about heaven as a firm supplying help in domestic difficulty to old customers is that its employees are obviously gentlemen. No one could be more gentlemanly than Mr. Hulbert, and he shows well-bred surprise when, hard on his heels, there floats in a young lady. She is beautifully if somewhat scantily clad, and she is certainly no lady. She has a passion for rearranging the ornaments and smashing those that displease her. Even worse, she is a confessed nymphomaniac, and Mr. Hare is soon battling for his honour and giving alarming signs

of having no intention of battling to the last.

So it goes cheerfully on. What makes it a bad farce is that the plot does not progress but depends in the main on keeping us guessing who is from heaven, who is from hell and who is from Harley Street. Still the comedians handle these problems with a comic finesse worthy of better things.



ROBERT PITT  
HELP FROM ABOVE. Top: With a smile the supposed heavenly visitor (Jack Hulbert) reassures the harassed housewife (Cicely Courtneidge). Above: A more dubious guest (Margaret MacCourt) sets her cap at the husband (Robertson Hare) to the alarm of the housekeeper (Viola Lyell)

ELSPETH GRANT ON

## CINEMA

My favourite aunt  
—Mona Lisa

FOR 16 HILARIOUS MINUTES—WHILE I was watching M. Henri Gruel's deliciously witty cartoon, *La Joconde*—the world seemed young and gay again: casting from them the depression engendered by the weather, the approach of Christmas and a small but souring collection of films dealing with decadent Roman society, juvenile delinquency and the rocket racket, the critics fell back in their fauteuils and laughed like children.

M. Gruel has made an Aunt Sally of the Mona Lisa, whose enigmatic expression he examines with splendid irreverence. Who, asks the voice on the sound track, is this moon-face with the smile of a procuress? ("It has been alleged that she is a man.") To whom are those beady eyes fixed? ("Have you come about the maid's job?") What is the peculiar fascination of that wry-mouthed look—and is its duplication, by queens and commoners alike, conscious or unconscious? M. Gruel's divinely dotty speculations on these points will make it impossible for me ever again to view the Leonardo da Vinci portrait without a reminiscent guffaw.

Signor Michelangelo Antonioni's film, *L'Avventura* (*The Adventure*), raised a storm of controversy at Cannes, was seized on grounds of obscenity in Italy—and awarded the Sutcliffe Trophy at the London Film Festival. I do not feel it warrants such extravagant praise and condemnation as it has received—though it is an example of the currently fashionable let-the-chips-

fall-where-they-may technique in film-making, it is worthy of notice.

It is far too long (145 minutes) and its principal characters, culled from Italian high society, are a fairly depressing lot—unstable, jaded and amoral: but the atmosphere it conjures up in its irritatingly undisciplined way undoubtedly grows on one—and though none of the characters commands my sympathy, the majority of them seem, in retrospect, surprisingly real.

Anna (Signorina Lea Massari), a diplomat's daughter, vanishes on a small, barren Aeolian island during a cruising holiday on a princess's yacht. Among her fellow guests aboard, all naturally disturbed by her disappearance, are her fiancé, Sandro (Signor Gabriele Ferzetti) and her dearest friend, Claudia (Signorina Monica Vitti). While their hostess and her older companions elect to explore the neighbouring islands in the hope of finding Anna, these two decide to seek her on the mainland. In the shortest possible time and apparently without a pang of conscience, they become lovers.

Anna is no longer important to them—she can be dismissed from their minds. (We never do find out what happened to her, poor thing.) Their search abandoned, they rejoin their yachting hostess at a Palermo hotel just in time for a ball she is giving there. Claudia is in no party mood—she prefers to go to bed: Sandro, feeling more festive, leaves her there. By daybreak he has not returned. Rising hastily, she roams the hotel, looking frantically for him. She finds him on a sofa in a deserted lounge, locked in the arms of a voluptuous tart.

I gather we are meant to believe, from his tears, that he is truly contrite—and, from the tremulous way she strokes his unworthy head, that she loves him enough to forgive him—but see if I care! To an old puritanical puss like me, the pursuit of happiness through promiscuity among people who should know better is nothing to be encouraged—and I can't regard a film in which every single character appears to be

idly indulging in an illicit amour as edifying entertainment, however "artistic."

With *The Plunderers* we are back on familiar Western territory, in a broken-down prairie town where the dismal tumbleweed blows over parched ground strewn with more Hollywood clichés to the square inch than you would believe possible.

Four young thugs come riding into the place from some other impoverished township. They are travel-worn and flat broke—and when they enter the saloon and knock back whisky for which they cannot pay, it is solely with the intention of getting run in so that they can spend the night in jail. But they are armed and the townsfolk seem so timid that it eventually occurs to the young varmints that here they could get away with just about anything, including rape and murder.

As Mr. Jeff Chandler is in the cast, I don't need to tell you that one good man rallies the craven citizens—urging them to fight the intruders: if only they will make a stand, he is convinced that law and order will prevail. Sure enough, they do. The film is not a patch on *High Noon*—nor does Mr. Chandler come within several miles of Mr. Gary Cooper, who, you may remember, preached the same gospel in that far-off but well-remembered picture.

I cannot think why anybody wanted to make a film about Dr. Wernher von Braun—the V-2 man—but here we have *I Aim At The Stars*, with Herr Curt Jurgens as the "dedicated scientist" whose sole and innocent desire has always been to send rockets into outer space. In order to continue his purely peaceable experiments (and incidentally save his own skin) he found it expedient to collaborate with the Nazis during the war—and perfected the V-2 which was used with such lethal effect against us. When he saw Hitler was losing, he thought it best—in the interest of science alone, of course—to go over to the Americans, for whom he is still working as a rocket expert.

I bet the first Sputnik made him wish he had gone over to the Russians—though possibly they would have no more use for him than I have.



A ROCKET FOR SOMEBODY. Scientist Wernher von Braun (Curt Jurgens) questions Elizabeth (Gia Scala) who has been mixing her affections into her formulae. Below: Von Braun in conference with his assistants at the secret Peenemunde base (Gerard Heinz, Herbert Lom, Peter Capell) in *I Aim At The Stars*



LANCÔME  
for  
CHRISTMAS



GERALD LASCELLES ON

## RECORDS

## Kid Ory and the coal-cart man

WHEN KID ORY WAS AT THE PEAK of his fame in New Orleans, around 1918, he suffered the misfortune of losing his lead trumpeter, King Oliver, who had decided to take a job in Chicago. Among the people who came to the station to see their idol off was a hard-working coal-cart driver, covered with the grime of his trade, who had something of a reputation as a cornet player. As the train was leaving, Ory spied him and offered him the job as replacement for Oliver. His name was Louis Armstrong. Today Ory still runs a band mainly formed of men from his home town, steeped in the tradition of jazz as it used to be. Their musical upbringing may not have been too academic, but the results at least are authentic in *Dance with Kid Ory* (CSD1325).

When a British band tries to emulate the prowess of these great traditionalists something seems to go wrong. For one thing, they suffer an acute attack of "banjoitis," that peculiar disease in which the banjo player is forced to play as loudly and as out of tune as he pleases the moment he sets foot in a recording studio.

Certainly the emphasis that is placed on the banjo beat is as misguided and distasteful as the persistently over-accented off-beat produced by the drummer in a rock 'n' roll band. Both, in their different ways, are plagiarisms of jazz.

This overwhelming fault seems to be the biggest detraction from two otherwise amusing and entertaining albums of revivalist jazz. One is *Ole man river*, by Bob Wallis's Storyville Jazzmen (NJJ27), where trumpeter Wallis almost swings his band through a comprehensive selection of traditional themes, only to attempt a disastrous version of *Knocked 'em in the Old Kent Road* as a closer. As a fellow Yorkshireman, I would have thought that Bob Wallis would have had more sense than to assault what I have regarded as the Cockney national anthem! Similar failings mar the potentially interesting album by Ian Menzies and the Clyde Valley Stompers (NJJ26). *Barnyard blues* and *Salty dog* are such excellent versions that they largely offset their own anti-nationalistic attack on *Scotland the brave*.

The most musicianly group on the home scene, on the basis of the

records they are currently making, is that of Kenny Ball. *Invitation to the ball* (NJJ24) makes up for its inexcusable pun by presenting their most polished performance to date, in which the band does not attempt to copy slavishly any established style.

The rhythm section is one of the slickest of its kind that I have heard, and the ensemble has a bite which is at once effective and acceptable. The band approximates more closely to the up-river style that was born in Chicago than to the earlier traditional outbursts.

It seems that in this world where Storyville's offshoots count for the most, Chris Barber (NJE1076/7) and Acker Bilk (7NJJ2033-8) reign supreme. Both bands have an element of showmanship which obviously counts for more in their personal appearances than it does in their records. If the Wallis warriors and their Caledonian counterparts could subdue those banjos and settle down to some serious playing they could be every bit as good as the big "B's."

ALAN ROBERTS ON

## GALLERIES

## Two men that Hitler hated

WHAT A WELTER OF GERMAN ART we have had this year. And still it comes. The Blue Riders leave the Tate, Gabriele Münter goes from Bond Street and, almost immediately, Lyonel Feininger turns up in St. James's Square and Oskar Kokoschka takes over at the new Marlborough Fine Art galleries.

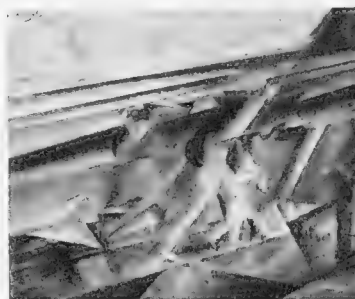
Because of the important parts both Feininger and Kokoschka played in the development of modern German painting we are inclined, justifiably, to think of them both as German artists. In fact Feininger, born of German immigrant parents in New York, always retained his American citizenship, although he lived half his years—and those the most important ones—in Germany. And Kokoschka, son of a Czech father and Austrian mother and born in Pöchlarn, Austria, has been a British subject since 1947.

Both fled from Nazi Germany after their work had been stigmatized "degenerate" by Hitler. Feininger returned to the United States, where he died in 1956. Kokoschka moved from Vienna to Prague and then, in 1938, to London.

Although in their respective associations with the Blaue Reiter and Brücke groups these two



OPPOSITE POLES of expression in paint. Above: Kokoschka's Joshua Logan and Girl with a cat. Below: An example, called Beachcombers, of Feininger's "musical-mathematical art" in the Arts Council Show



artists shared theoretical ideas and aims, they could hardly have found more diverse ways of expressing themselves.

Feininger's parents were both gifted musicians and he inherited their gift. But at 16, after he had been sent to Germany to study, he gave up music for art. Gave it up, that is, as a prospective profession, but it remained always a strong influence and a source of inspiration.

For some years he made a living and a reputation as a caricaturist and humorous artist in Berlin. It was not until he was 35 and on a visit to Paris that he began to paint seriously. Five years later, in 1911, he saw the work of the Cubists for the first time and found in it the key to his own very personal style, the crystalline, prismatic style which he continued to develop and refine until his death.

It is a style as machine-like in its insistence upon straight lines as the work of the contemporary "hard-edge" painters, as precise in construction as a Bach fugue, and yet it reveals a basic romanticism that matches his choice of subjects—red sails in sunsets, gabled houses in shadow, misty skyscrapers in Manhattan.

The endless play and interplay of wedges of transparent colour in all his oil paintings inevitably gives a feeling of monotony when 40 of them are brought together, and his imaginative range is seen to have been curiously limited. For half his lifetime he strove after the same ideal of purity in paint and, never completely satisfied, pushed the ideal a little higher up every time he nearly reached it.

How different this hygienic, mathematical-musical art is from the passionate painting of Kokoschka can best be felt by walking, as I did, straight from one exhibition to the other. The effect can be compared with that of arriving in the tropics after a couple of hours flight from London.

After having neglected the artist when he lived in London between 1938 and 1953, we are now falling over ourselves to make amends. And the present show of his "British" paintings is but an aperitif for a big Arts Council exhibition to be held at the Tate.

Most of the pictures were painted in Great Britain (others are simply of British subjects or from British collections) but the impact of their hot, exciting colour gives proof, if any were needed, that in spite of his adopted nationality Kokoschka remained very "foreign" to these shores.

How else could he give to his views of the Thames (and to the South Bank!) the same sort of pulsating life that he gave to Prague and Paris, Marseilles and Toledo? Even the bitter war picture, *What we are fighting for*, 1943, and the much-larger-than-life self-portrait titled *Degenerate artist* glow with optimistic colour.

There seems to me something very odd here. I find this use of a sunshine palette, irrespective of whether the picture's subject is a concentration camp or a glimpse of Glorious Devon, unacceptable. It is, to some extent, as if the Impressionists had simply turned their colour-camera eyes on to new subjects without being aware of the reality behind the light-effect.

Only in the portrait of a forlorn-looking Nancy Cunard, painted in 1924, is there a half-reminder that before his encounter with the Brücke painters Kokoschka was painting sombre, psychologically-penetrating portraits. No doubt the Tate exhibition will include some of these and they will help to save us from heatstroke in the presence of so much warmth, light and colour for colour's sake.

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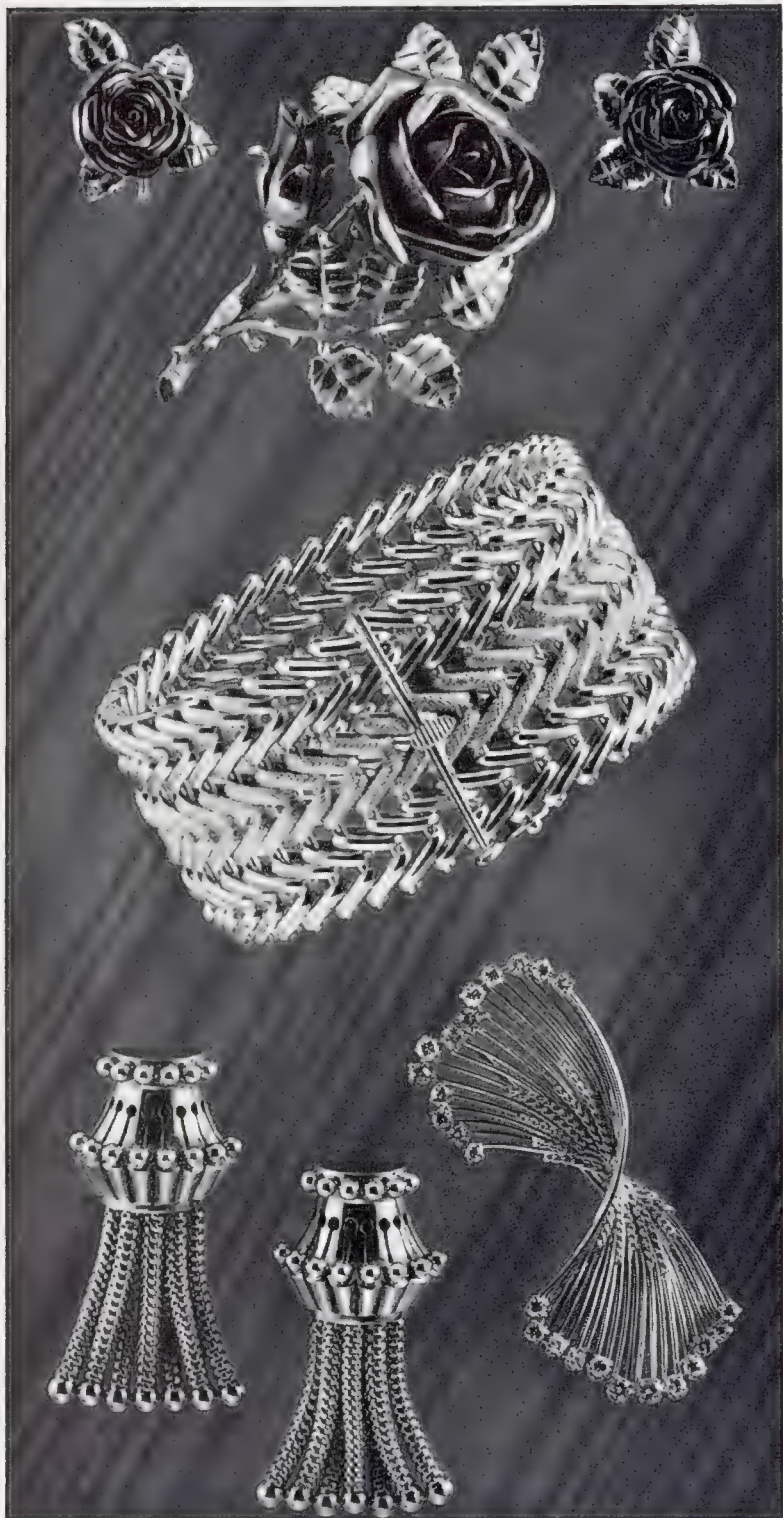
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## COLLECTOR'S COMMENTARY

by ALBERT ADAIR

ENGLISH ANTIQUE DRINKING GLASSES could make splendid Christmas presents for discerning friends. Such table glass dates from the 16th century when it was copied from the then fashionable Venetian glassware. The designs and techniques of Venice dominated English glass until 1674 when the introduction of flint glass (lead crystal) produced the first original English designs. This was a more substantial, but equally translucent material; heavier but softer, and when polished, of far greater brilliance than its Venetian counterpart. The glass was inclined to be thick and clumsy but owing to this same brilliance, the world glass trade became an English monopoly for the next 150 years.

Throughout this time there were continual improvements in the manufacture, making for greater refinement and resilience. Greatest advance was probably the invention of the tunnel leer about the middle of the 18th century. This annealing leer was an actual tunnel, 15 to 18 feet in length, through which the newly-shaped glass was passed very slowly to ensure gradual cooling. The quality of glass was also improved by a new type of furnace evolved at the

beginning of the 19th century which provided greater heat at lower cost. This made the deep cutting of glass a commercial proposition for the first time. Both cutting in deep relief and engraving were done with diamond point.

The eight glasses above all date from 1760 and, except for the tallest which is an ale glass, are all wine glasses. They come from W. G. T. Burne of Davy Street, Mayfair. Particular points of interest (numbering from the left) are the rare folded feet of Nos. 1 and 5, the ribbon twist stem of No. 2 as opposed to the lace twist of Nos. 3 and 5. No. 6 has a multi-thread twist, No. 7 an air twist central coil and No. 8 an opaque coil of fine threads enclosing a central thread of blue. No. 6 is a particularly fine example, a rare glass with an ogee bowl decorated in gold with a fruiting vine.

Each of the glasses below is from a set obtainable at Delomosne & Sons, Campden Hill Road, Kensington. The first and last are hock glasses, the second and fourth, sherry glasses and the one in the middle is a goblet. They all date from 1790 to 1810 and are deep cut, except for the left-hand hock glass which is engraved.



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## DINING IN

Helen Burke

### Presents for cooks

IF YOU ARE HAVING DIFFICULTY IN choosing Christmas gifts for friends who seem to have everything, consider food—something extravagant, something they would never buy for themselves, no matter how much they like it. We are all alike—we buy exotic things for others and never for ourselves.

Take *glacé* fruits, for instance. How delightful to receive them in a decorated china vase, originally intended as a flower-pot, or a bulb trough or a loving cup which, later, would be a perfect vase for spring flowers. These start at 35s. and go up to 50s. Fortnum's have them. Or jars and vases filled with tender stem ginger. Prices range from 17s. 6d. for crackle, Nanking or coral glass-shaped jars up to 110s. with, on the way, tall Nanking vases in the colours for 43s. 6d.

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A plate warmer is a supreme gift, and at Fortnum's there is a most elegant English Electric one at £12 12s. Then, for £5 17s. 6d., there is a stainless steel carving dish, 17 inches by 13½ inches, with depressions at each end for gravy and twin vegetables.

I suggest cookery books for brides. Last year, I wrote of the wonderful *Life* cookery book. A new one has just come to hand, "*Life*" **Picture Cook Book** (Prentice-Hall, £3 3s.). An excellent book for bed-sitters is the "*She*" **Quickie Cook Book** (National Magazine Co., 12s. 6d.). The "*quickie*" part is that each dish can be prepared within 15 minutes. No oven is required. Not only are the recipes illustrated step by step, but the ingredients and necessary tools are set out in clear little line drawings.

And now for a recipe. Almost more satisfactory than quickly cooked dishes are those which can

be left for hours quietly to cook themselves and one of the most satisfying was given to me years ago by a famous chef in France. It is—*LA QUEUE DE BOEUF EN HOCHEPOT A LA FACON DU CAMBRESIS*. For up to six people, ask the butcher to cut a good-sized ox tail into neat joints. Trim off excess fat. In a casserole just large enough to contain all the ingredients comfortably (because you do not want to have too much liquid), place a thick layer of sliced carrots and onions, together with a good pinch of thyme, 2 small bay leaves and a finely chopped clove of garlic. Add the pieces of ox tail, a quartered well-cleaned calf's foot and 6 oz. unsmoked streaky bacon (the fatty and inexpensive end). Cover and put in oven for ½ hour at 375 degrees Fahr. or gas mark 5.

Now cover with water and dry white wine, half-and-half, and season with pepper and salt to taste. Cover with greaseproof paper, put on the lid, place in the oven at 300 to 325 degrees Fahr. or gas mark 2 to 3 and go out shopping or do anything else while you leave the dish to cook for 4 hours. Nothing will go wrong with it. If your oven tends to run hot, as some do, use the lower temperature and number.

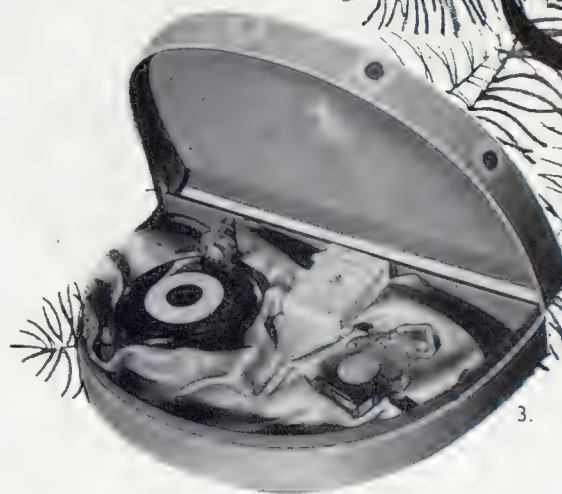
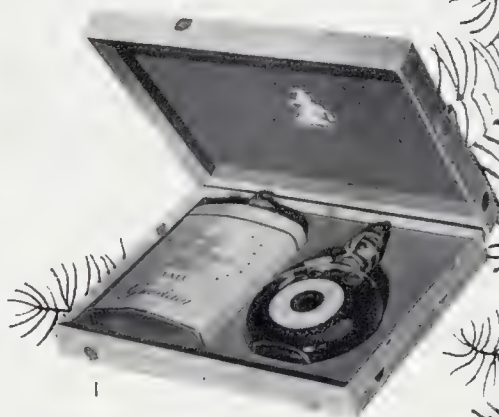
Transfer the pieces of ox tail to a heated serving dish. Strain the stock into a tall narrow pan and leave it for a minute or two for the fat to rise. Insert one of those large nylon basters below the fat and draw off the stock. (These basters are like outside fountain-pen fillers.) Baste the meat with this and garnish with mushrooms and small pickling onions cooked with chipolata sausages (don't overcook the mushrooms) and tiny whole carrots, cooked separately. Serve potatoes, too, plainly boiled in their jackets. Cook these last as they do not wait well.

The vegetables, &c., in the casserole? Pop the vegetables in an electric blender, if you have one, or work them through a sieve. Chop the calf's foot meat into small pieces. Add a bouillon cube and enough water for next day's soup.

Use the bacon with risotto and mushrooms, chopped parsley and a chopped deseeded skinned tomato, all seasoned to taste, to stuff green sweet peppers, which are still with us.

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## London for meals with stars

BY JOHN BAKER WHITE

FOR SEVERAL YEARS I HAVE KEPT a record of outstanding meals and original dishes eaten in any one year. Ten years ago I recorded four meals and one dish, all eaten abroad. In 1955 the score was six meals and two dishes; all save one meal were found outside this country. The total to date for 1960 is five meals and three original dishes and three of the meals were eaten in London. There was a luncheon at Grosvenor House, another at the Connaught Hotel, and a dinner at the Trocadero on my wife's birthday. The other two meals were at the Hotel de la Barbacane at Foix and the Hotel Ricordeau at Loué.

The original dishes were a *steak fondue* in the Apricot Room of the Kenya Coffee Restaurant

Britain's farms can produce for them the best raw materials in the world. This applies particularly to meat, and though to my mind the standard of fish in the ordinary fish shop in Britain remains deplorably low, London's restaurants have discovered how to get the highest quality. The result is that the capital has a number of restaurants that, specializing in meat and fish, can hold their own against the world. For meat I have in mind places like the **Shorthorn** in Chelsea Cloisters, the two **Peter Evans Steak Houses**, which also specialize in scampi, **Simpsons** in the Strand, **Massey's Chop House** in Beauchamp Place, the **Grill & Cheese** restaurants, the **Seven Stars** with its splendid side of beef, and **The Carver**, where, if



Grill Room (left) at the Westbury and the new restaurant at Grosvenor House

in Caltex House, the *scampi à la crème* at the **Scholar Gypsy** in Chelsea's Sidney Street, and a memorable *bisque de saumon*, part of the luncheon at the Connaught. I have one object only in telling this story of gastronomic experience. It is to illustrate the tremendous change for the better that has taken place in the cooking in London restaurants in the past few years. There has been a parallel improvement in the content of cellars, the décor and the standard of comfort and service. Excluding extra-special meals, specially ordered and prepared, often at fantastic prices, it is now possible to eat as well in London as in any other capital.

The chefs and restaurant proprietors of London seem to have awakened to the fact that

you wish, you can do your own carving.

As for fish, I have several French and Belgian friends who, as soon as they get to London, make for one of the **Overton's** or **Wheeler's** establishments and order smoked salmon and a *sole Colbert*. **Prunier's** and **Bentley's** have as well a solid clientele of discerning international diners-out. Another myth destroyed is that, with one or two exceptions, it was impossible to get a good meal in a London hotel. In addition to the hotels I have mentioned already, in recent months the **Dorchester**, **Westbury**, and **Kensington Palace** have given me meals of outstanding quality. And in the restaurant of the **Great Western Hotel** at Paddington Station I

CONTINUED ON PAGE 618

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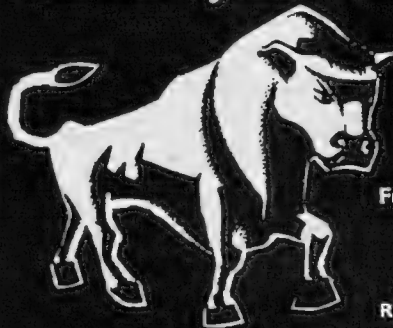
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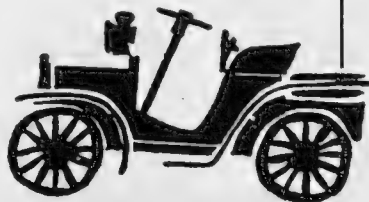
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ate a luncheon that was a model English meal: apple pie, Double Gloucester and all.

Almost every nation whose cooking is worthy of the name has a restaurant in London serving its food, and usually doing it well. Chinese and Indian restaurants are legion; my favourites are **Fu Tong** and **Sher-e-Punjab** respectively. There is Indonesian and Far Eastern food at the **Ox-on-the-Roof**, two if not more Scandinavian restaurants, the **Danish Baker** and **Three Vikings** among them, several Spanish, and a dozen or more Greek of which the **Unity** and **Plato's** are my favourites. Russia is represented by **Chez Luba**, Australia by the **Canberra**, Austria by the **Grin-zinger Stuberl** and the **George & Dragon**, the Middle East by the **Balkan Grill** and **Chez Auguste**, and Hungary by the **Gay Hussar** and **Czardas**. Almost every *quartier* of London has a restaurant serving good Italian food, and they support the theory that the best Italian chefs have come to this country. My favourite over the years is the

friendly, cheerful, **Chez Gaston** in Buckingham Palace Road. **Leoni's** has remained consistently good since 1926.

Though I may be risking physical assault and refusal of entry at Le Touquet airport by saying so, I believe that the smaller London restaurants specializing in French cooking give one better food and better service, at an appreciably lower price, than their counterparts in Paris. I have in mind such restaurants as **Le P'tit Montmartre**, **Chez Solange**, **Le Rêve**, **Chez Victor**, **Au Père de Nico**, **L'Arc en Ciel**, and **Floris**.

I believe London is also out in front when one looks at the small restaurants which aim at providing not only high-quality cooking and a first-class list of wines, but also a "mink coat" standard of comfort. There are, for example, the **Marquis**, the recently opened Edwardian off Lowndes Square, the **Knights-bridge Grill**, the **Bridge**, behind Harrods, the **Braganza**, now in the Wheeler group, **Gales** in Percy Street, and older friends like **Boulestin**, the **Maison**

**Basque**, and the **Mirabelle**.

London has also a number of restaurants which belong to a particular period or are a frame to the personalities of their owners. The Edwardian era lives on at **Rules** in Maiden Lane, where Tom Bell maintains the standards established by his father. It has been recreated with skill at **Jasper's** in Bourne Street, and **Ray Parkes's** place in Beauchamp Place has a special character all its own. **Chez Luba** without Niki would be like the Palace of Westminster without Big Ben, and it is Adrian Pastori that makes the **Pastoria** the cheerful place it is.

So far as wines are concerned, I do not think any expert would challenge the lists at the Gore Hotel, Café Royal, Grosvenor House, Dorchester, or the remarkable range of the cellars of the Lyons establishments. My recent experience in France has been that there the smaller restaurants give you a general choice of *rouge ou blanc*, and that's that. In London even those small restaurants without a licence take the trouble to see



Peter Evans's in Kensington

that the public house to which they send out has one or two quality wines available.

My complaint about wines in London restaurants is that with one or two exceptions they appear to be parties to a conspiracy to stop one drinking a decent glass of port, and most of them charge much too much for a much too small glass of sherry. But, all in all, London has reached the top—and where else do the restaurants keep their cigars in perfect condition?

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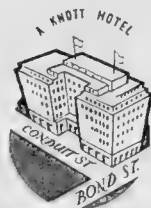
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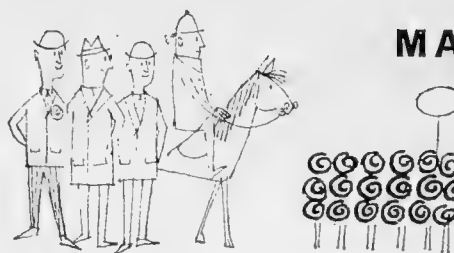
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## MAN'S WORLD

David Morton



FOR THE FIRST TIME IN ITS BRIEF span, this column is directed towards women and for obvious reasons at this time of year. The ploy, so far as men are concerned is to underscore certain passages, clip them out and leave them artlessly around. After all, every man knows that he is going to acquire quite a number of Christmas presents in 18 days time, and is filled with foreboding about the shopping habits of female friends and relations. Aunts, hitherto kind, understanding and generous, suddenly become convinced that yellow socks with pink diamonds are all the rage. Girl-friends, usually proud of your appearance, become agog to savage it with a mustard yellow tie worked with purple tankards. It is the cunning intention of this column to point out the *power* potential of gift-giving that women wield. They can change the entire course of a man's life by a well-chosen gift; or flatter him into thinking her his favourite woman. An aunt of mine cleverly harnessed *both* power-potentials by giving me half a dozen brandy glasses *while I was still at school*. That changed my life considerably—I came to like brandy before I acquired the taste for beer—and she became my favourite aunt. It didn't matter that I had to keep the glasses well hidden at school—after all, I couldn't have displayed yellow and pink socks either.

What about practical applications? Let's take a trainee account executive in advertising. He has a small area of carpet in his boss's office, with a reasonable-sized desk. What more likely to alter the whole pattern of his life than a really imposing desk set in olive-green suède and gilt? Neither the boss nor the messenger can ever feel the same way about him as he sits there, consulting his barometer or thermometer, making notes on a note-pad, and opening letters taken from his desk tray with a paper-knife which has a magnifying glass in its handle. The complete set with a letter-rack thrown in costs only £30 7s. 6d. from Presents in Dover Street. After that only promotion can await him in the agency's New Years Honours List.

Perhaps he has a younger brother, still at school and having to spend his Christmas holidays being coached for maths. A roulette wheel and cloth presented on Christmas morning will soon give him a mind like an electronic computer, as he works

out how many pontefract cakes to pay out on an *a cheval* bet. £3 18s. the cloth, 6 gns. the wheel, at Gamages. Then take Uncle George. (Uncle George always crops up in Christmas Shopping numbers.) Last year his wife, your aunt, nearly divorced him after he swore at her over his brioche in Annecy. He had found, poor chap, that his electric razor plug wouldn't fit the hotel power-points—all he needs is the set of five international plugs from Austin Reed (25s.) and he will be the compleat traveller.

These examples show what might be achieved with a little imagination. The second rule—flatter him—is also important. This doesn't necessarily mean that you have to spend a lot of money—the chairman of a bank might be delighted with a box of apples. In general, spend in inverse proportion to the recipients' income. The flattery can be more subtle—for example Colibri make a combine cigar-cutter (guillotine type) and cigar box opener for only 17s. 6d. The implication is that your friend buys his cigars by the box, instead of singly. If the nerve fails at the last moment, a box of 25 Romeo y Julieta cigars for £9 5s. should be acceptable, and Dunhill would probably ease the top of the box loose for you.

The flattery need not be blatant. A busy tycoon in the motor industry might not be pleased at first to unwrap the Scalextric motor racing game, but he will enjoy vicariously the scale-speed of 130 m.p.h. down the straight. 2 GP cars, 2 hand controllers and a track with a flyover cost £8 15s. 6d. But if you really want to flatter him, what about a press-cutting book from Smythsons of Bond Street? The 14 x 11 in. size will take a page from The Tatler easily, and costs 3 guineas. They also have the ideal flatterer for a colouring-conscious bachelor—an address book sub-indexed under blondes, brunettes and redheads. This gay blade would also go a bundle for the silk pyjamas and short dressing-gown at Jaegers.

To conclude, exercise your power to enhance the recipient's enjoyment of life, and secondly, flatter him. He will be your slave for life and probably marry you if you are single. The classic example—what would you give Santa Claus if you were his aunt? I can't think of anything nicer than a Leyland chassis with Ghia bodywork.



RMS 'WINDSOR CASTLE'

## TO THE SOUTH ATLANTIC FOR SUNSHINE AND SMOOTH SEAS

Every Thursday at 4 p.m., one of the eight big mailships leaves Southampton for the Cape. About twice a month large liners leave London for the Round Africa voyage. Chief Passenger Office, Dept. 9A, 19-21 Old Bond Street, London, W.1. Tel: HYDe Park 8400, or Travel Agents.



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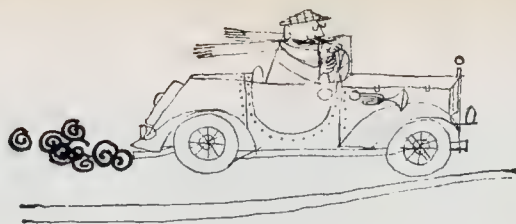
Isn't it time you gave *yourself* an excuse for a Union-Castle sunshine voyage?

THE GOING'S GOOD BY **UNION-CASTLE**  
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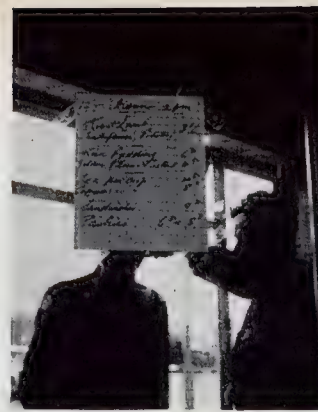


# MOTORING

Gordon Wilkins



## Air-raid eating on M1



IN THE M1 MANNER, a menu plastered on a window, and (below) a café. Autobahn ambience (far left) includes trees on a lawn, flower-decked tables and white-coated waiters



WE HAD JUST COME UP THE AUTOBAHN from Munich, stopping one night at an autobahn hotel which at £3 5s. for two, including breakfast, offered standards of comfort and service which one would be lucky to find in the West End at two or three times the price. The menu in the restaurant offered 10 kinds of soup, and an international selection of dishes ranging through *piccata*, *paella*, *shashlik*, veal *cordon bleu*, a Chinese section including bird's nest soup, some curry and some Far Eastern specialities, besides the usual beef, pork and veal. Accompanied, of course, by a large selection of wines, spirits, beer and soft drinks.

Each of these hotels and restaurants has a definite character of its own, for the autobahn authorities practically exclude mass caterers, and favour family concerns which will give their whole attention to one business. The premises are leased from the authorities, who inspect them regularly to ensure that the standard is maintained.

However not all Britons are as easily impressed as we were. Many of them would agree with the man in the cafeteria on the cross-Channel boat. As he carried his cup of tea back to his seat, leaving a trail of slops on the floor to mark his passage, he exclaimed: "Ah! And now back to some good old steak & kidney pie!"

Two days later, we found ourselves on M1. The first refreshment stop was made near the north end. The car park was muddy and

incomplete. On the Continent they build the roads and parks first and then the buildings. We seem to put up the buildings first and tramp about in mud until the very end. Following signs in florid lettering, we came to the café. One half was shut and deserted. In the other half the British were crammed together shoulder to shoulder queuing for cups of tea. Stuck on the glass of the door was a roughly scribbled menu.

12-2 p.m. Roast Lamb, Cauliflower, Potatoes, 3/6; Rice Pudding, 6d.; Golden Plum & Custard, 6d.; Tea per Cup, 4d.; Coffee, 8d.

The counter from which people drew their rations carried the usual gadgets, including the cistern containing revolving plastic oranges from which people seem to obtain some kind of non-alcoholic beverage. We left, hastily.

Nearer to London we tried again. Entrance to the snack bar was blocked by a crowd gathered round an elderly body sitting outside. Overcome perhaps by the excitement of a first outing on Britain's temperance motorway, she was being revived from someone's flask.

Eventually we fought our way into the snack bar and paused for a moment behind the struggling mass of humanity milling round the food. Quick as a flash, a well-groomed young supervisor moved over and whispered confidentially: "You can get a meal much more comfortably over at the Grill & Griddle or you can just have a coffee if you want it, but obviously

we can't tell everyone." Our regard for Mr. Forte and his men rose at once. And we were in the nick of time, for minutes later the G. & G. was submerged by customers. Laid out in American style, with pedestal chairs along the counters, and gay yellow settees at the sides, it was clean, bright and cheerful.

The menu contained a fair proportion of the starch that looms so large in the British diet but it was varied and the service was quicker than in the similar establishment at London Airport—not a difficult feat by any means. The waitress was in some difficulty identifying the *sauce tartare* and when it came we could appreciate her problem, but there were plenty of the bottled sauces with which the Anglo-Saxons drown the taste of their food.

This time we scored low marks for enthusiasm compared with our neighbours who seemed well dressed and comfortably off. One of the women in the party said: "You know, dear, this is so good it's worth making a special journey out here just to have Sunday dinner." Their Sunday menu: hamburger, egg and chips, ice-cream and fruit squash.

I wonder what they would have made of the epicurean repasts accompanied by many a glass of wine which their Swiss equivalents were enjoying when I looked in at the railway station restaurant at Geneva last Sunday.

Outside, the car park was a sad sight. There were no guide lines, so cars, caravans, commercial

vehicles and motor cycles were jumbled together. Though it had only been in use a week or two, it was already carpeted with compressed cigarette ends, packets, tin foil, ice cream wrappers, old newspapers, bottle tops and bits of string. The two attendants waving their arms at incoming cars would have been better occupied with a couple of brooms.

The toilet facilities: the restaurant were not completed so we moved over to those at a new filling station. The door mats were missing from the recesses provided and the floor was littered with mud, fag ends, and cigarette packets. The plugs were missing from the wash bowls, and part of one of the taps had disappeared. However, the ladies were reported to have hot water and clean towels.

It would be absurd to reproach British caterers for not providing Continental food: they stay in business by providing what most of the customers want. And by refusing liquor licences the Dunstable bench ensured that anyone wanting to lunch or dine well, with appropriate accompaniments, must leave the motorway and go somewhere else. Equally, it must be heartbreaking trying to keep premises clean and tidy and check petty pilfering.

But, making all allowances, there must be many a foreign traveller on M1 who takes away with him an impression of a people who eat as if they were still living in the air-raid shelters.

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**Horlick—Gammon:** Anna, daughter of the late Sir Peter Horlick, Bt., and Betty Lady Horlick, was married to Peter, son of Mr. J. C. Gammon, of Eaton Square, S.W.1, and of Mrs. R. G. French, at St. Michael's, Chester Square, S.W.1.

## Weddings



**Langué—Arnott:** Veronica Mary, daughter of Capt. & Mrs. Arvid Langué, of Hartley Wintney, Hampshire, was married to Eric John, son of Sir Robert Arnott, Bt., of Lucan, co. Dublin, & the late Mrs. Arnott, at Chelsea Old Church



**Cork—Naylor-Smith:** Gillian Lesley, daughter of Mr. & Mrs. Leslie Cork, of The Cutting, Rickmansworth, was married to John, son of the late Mr. Sidney Naylor-Smith, and of Mrs. E. Naylor-Smith, of Northwood, at Holy Trinity, Northwood



ROWLEY



**Weldon—Grant:** Wendy Juliet, daughter of Brig. H. E. C. Weldon, O.B.E., of Manorbier, South Wales, and of Mrs. Peter Strickland, of Hong Kong, was married to Lieut. Ian Fothergill Grant, R.N., son of Mr. & Mrs. W. Grant, of Iverna Gardens, Kensington, W.8, at the R.M.A. Chapel, Woolwich

## Engagements



YEVONDE

**Miss Imogen T. Mais to Mr. Michael H. Vignoles.** She is the daughter of Mr. & Mrs. S. P. B. Mais, of Hove, Sussex. He is the elder son of Mr. & Mrs. C. M. Vignoles, of Pear Tree House, Chobham, Surrey



FAYER

**Miss Lucette Aldous to Mr. Maurice Fitzmaurice.** She is the daughter of Mr. & Mrs. C. F. Aldous, of London and Sydney, Australia. He is the son of Sir Gerald Fitzmaurice, K.C.M.G., Q.C., & Lady Fitzmaurice



VANDYK

**Miss Jacqueline Hanson to Mr. Martin Carey.** She is the only daughter of Mr. & Mrs. John Hanson of Ennismore Gardens, S.W.7. He is the son of Mr. & Mrs. John Carey, of Crescent Place, London, S.W.3

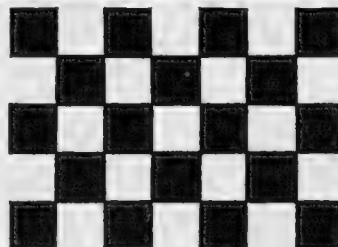


**Miss Diane Mary Daves to Mr. Charles Pettit.** She is the daughter of Dr. & Mrs. W. L. Daves, of Evansville, Indiana. He is the son of Mr. Peter Pettit, of Totteridge, N.20, and of the late Mrs. J. H. Pettit





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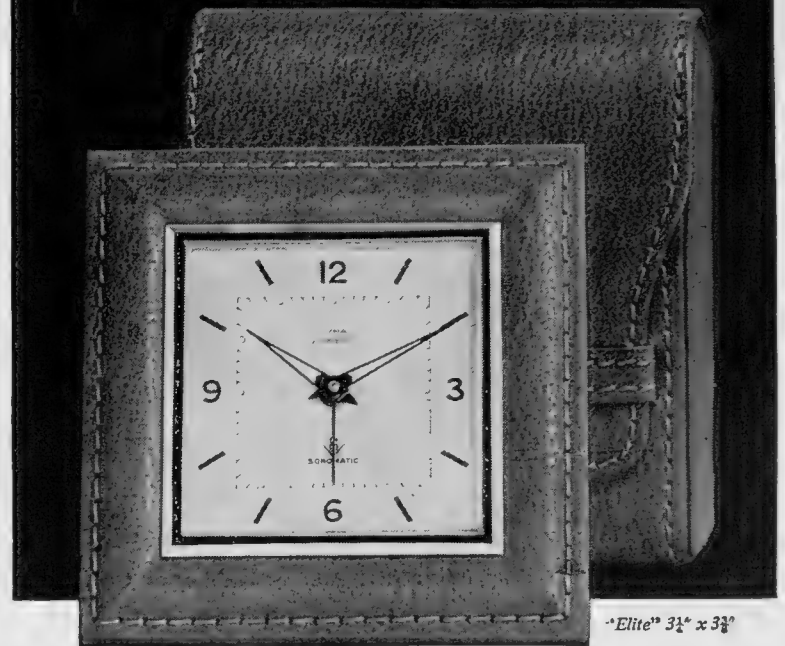
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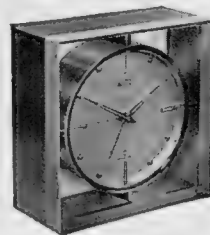
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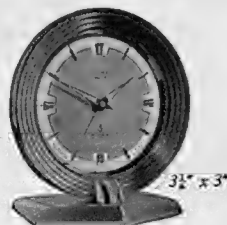
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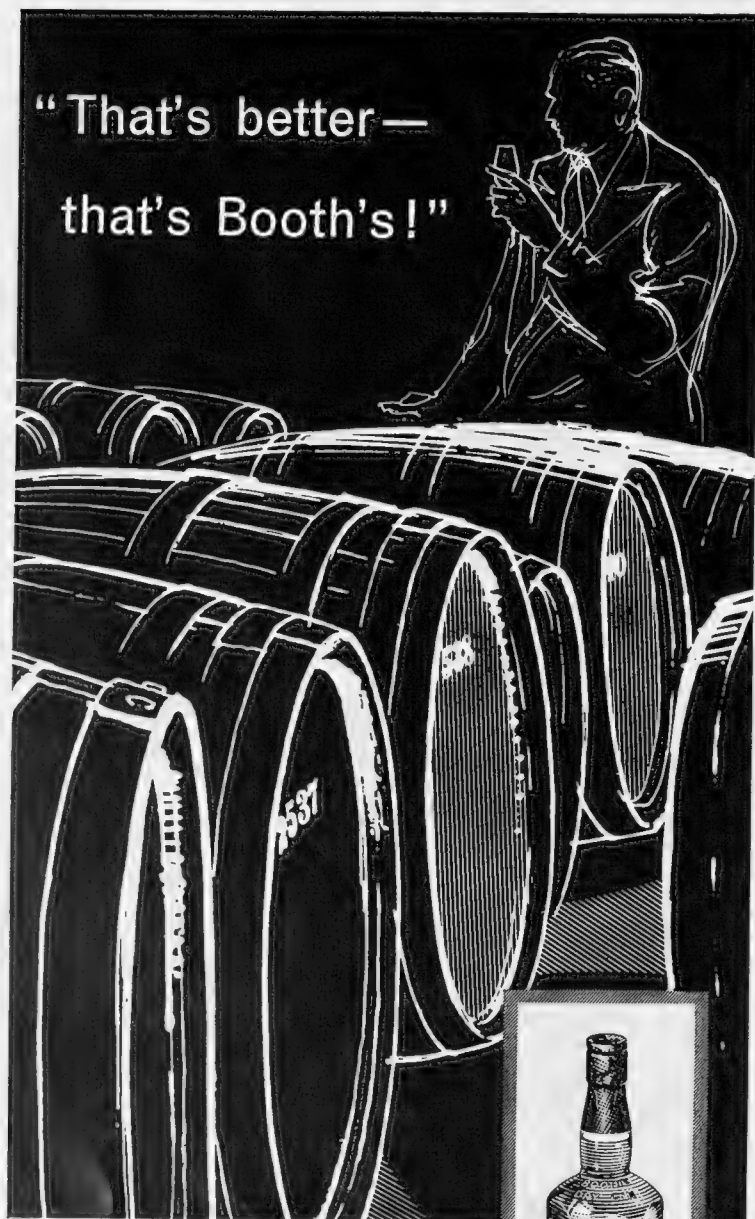
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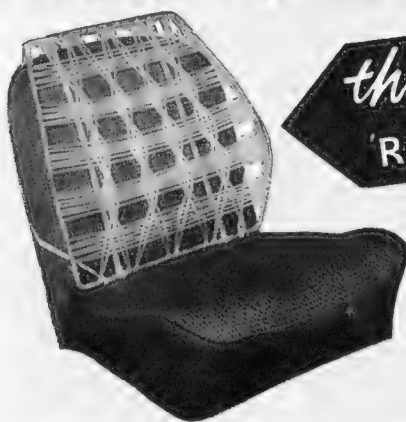
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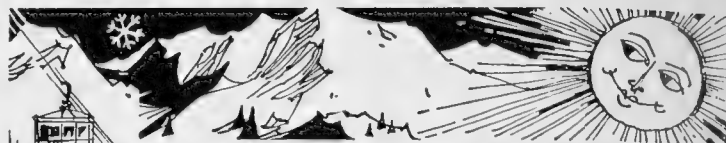
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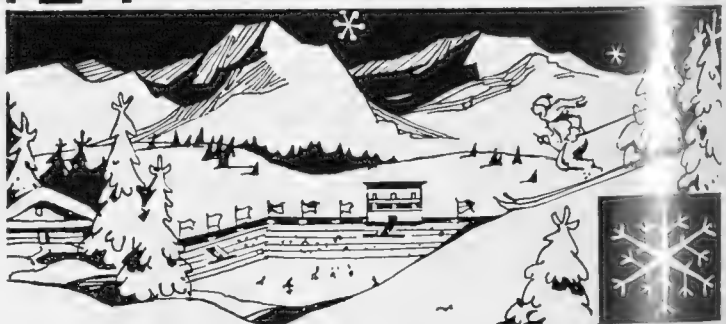
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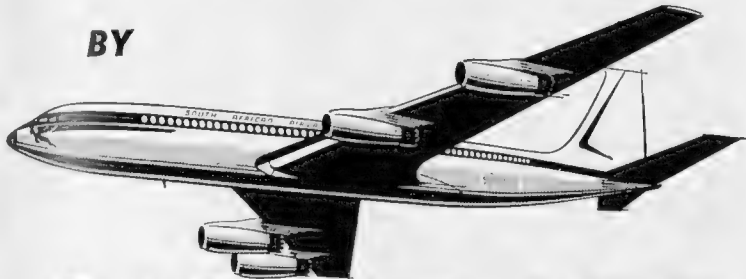


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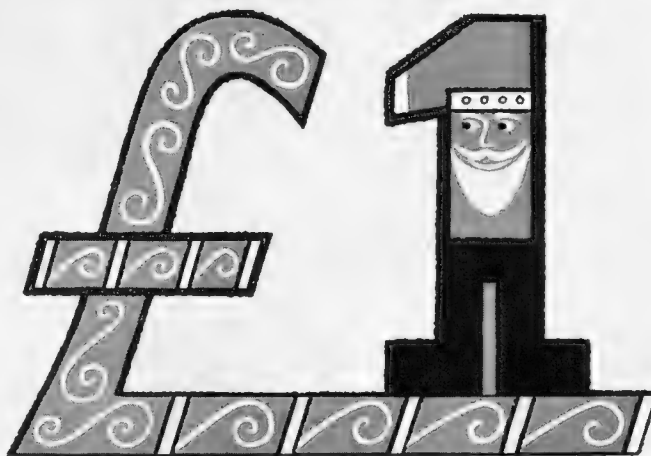
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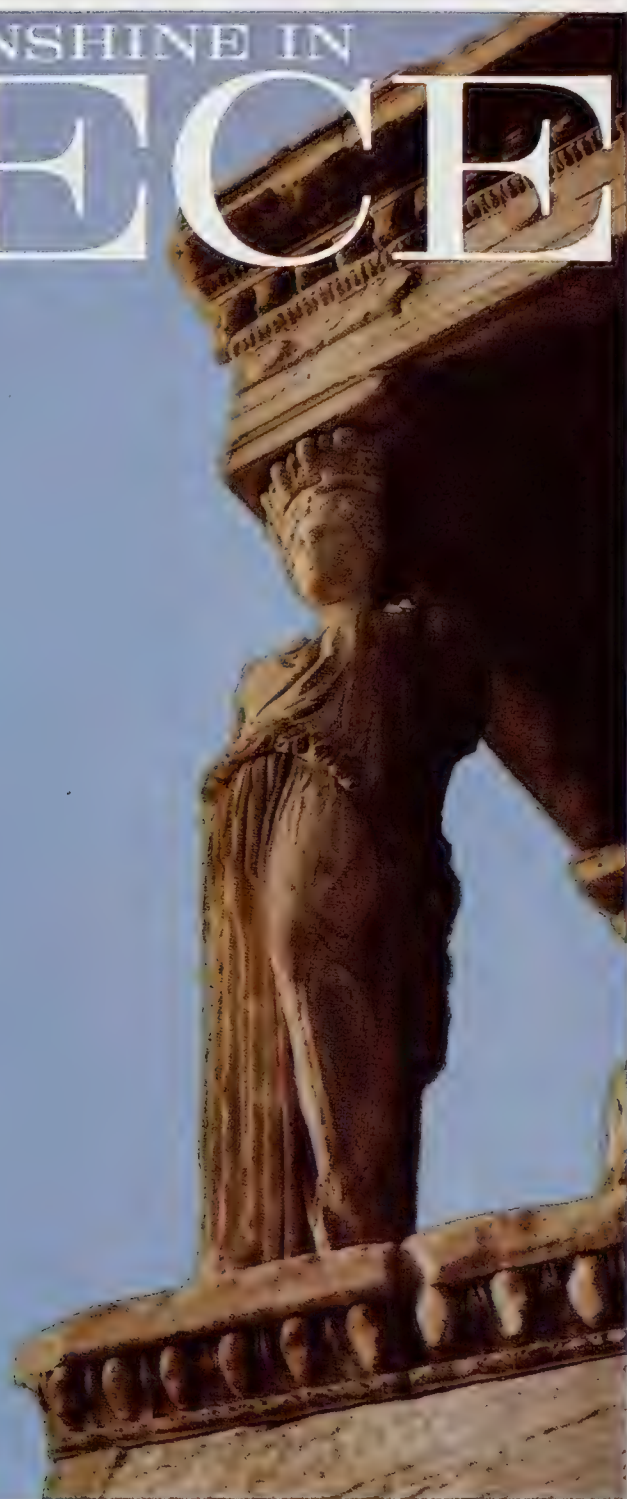


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